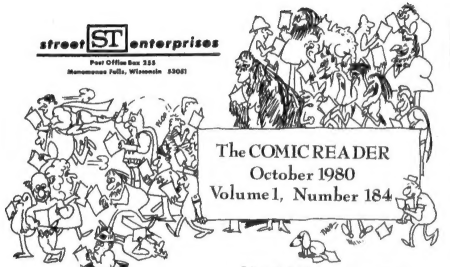
ST
$1.25
the COMIC READER
Number 184
October 1980
STASZAK

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051



The COMIC READER
October 1980
Volume 1, Number 184

Editor & Publisher - Jerome Sinkovec
Managing Editor - Mike Tiefenbacher
Associate Editor - David Finger

Contributing staff: Howard Bender, R, Blabbit, Richard Burton, Paulette Carroll, Howard Leroy Davis, Eddie Eddings, Jim Engel, Chuck Fiala, Clay Geerdes, A.J. Hanley, Doug Hazlewood, Fred Hembeck, Larry Houston, Dennis Jensen, Sam Kujava, Ron Massengil, Denis McFarling, Jacob Moraine, Mitch O'Connell, Chris Salomon, Bob Staszak, Cat Yronwode

SUBSCRIPTION RATES:
North America [Second Class Mail]
6 issues: $4.75 12 issues: $9.00
Sample Copy: $1.25
North America [First Class Mail]
6 issues: $7.75 12 issues: $15.00
Overseas [Second Class/Surface Mail]
12 issues: $12.00
Europe, South America [Air Mail]
6 issues: $12.00 12 issues: $23.00
Australia, Asia, Africa [Air Mail]
6 issues: $13.80 12 issues: $26.60

CHANGE OF ADDRESS: Second class mail isn't forwarded very well so be certain to tell us of your new address at least three weeks in advance.

ADVERTISING: Full page: $45, Half page: $25. Write for further details. Deadline is the 30th of the second month prior to the cover date. [Deadline for 181, June, is the end of April.]

WHOLESALE ORDERS: Worldwide distribution of TCR is handled by New Media/Irjax Distributors, #H4 1675 Starkey Road, Largo, FL 33540. Toll free number: (800) 237-5991.

ADDRESS ALL MAIL TO: Post Office Box 255, Menomonee Falls, WI 53051. No Canadian or foreign checks.

Our Covers: Cleopatra is judged a perfect X by Asterix, Obelix and Dogmatix and Co., courtesy Bob Staszak; and Warlock broods in a drawing by Michael Mignola. Covers © Dargaud Editeur and © Marvel Comics Group

TABLE OF CONTENTS

Marvel News 2
Harvey Coming Comics 3
DC News 4
Whitman Coming Comics 5
Warren Coming Comics 6
Heavy Metal News 6
TCR Mailboat 6
Bullet Crow, Fowl Of Fortune .. 16
Dick Duck, Duck Dick 17
Et Al 18
European Comics: Asterix 18
Superman 21
The Seekers 25
Pocket Checklist 31
Star Hawks 34
Paul Temple 41
Fandom Confidential 48
TCR Top 100 Comic Books 49
Media Review 51
Archie News & Coming Comics . 53
Comment 54
Marvel Coming Comics 55
DC Coming Comics 58

BACK ISSUES: TCR #94-96, 98, 100-111, 113, 116, 118, 120-124, 126-128, 131, 133-139, 142, 143 are 50¢ each. #145-151, 153, 154, 156-163 are 75¢ each. #164, 165, 167-171, 173-179 are $1.25 each. [#164-179 feature the GAZETTE.] Issues not listed are sold out. If ordering more than four, add 5¢ per copy for postage.

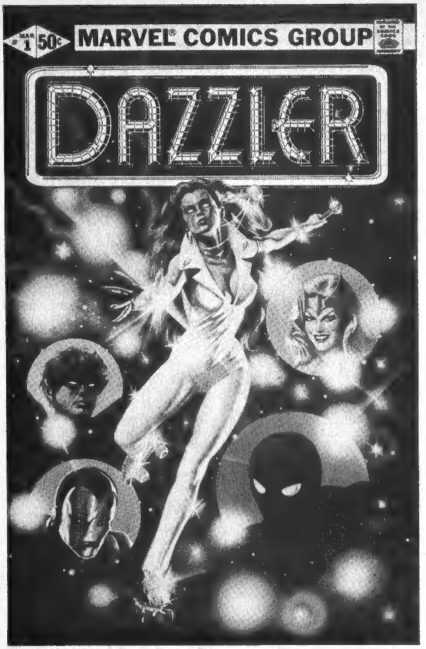
THE COMIC READER [USPS No. 474-630] is published monthly by Street Enterprises, N92 W17420 Appleton Avenue, Menomonee Falls, WI 53051. Phone: (414)251-6933. Printed by Shinners Publications, Inc. Entire contents, except where otherwise noted are © 1980 by Street Enterprises. Second class postage paid at Menomonee Falls, WI. Unsolicited submissions should be accompanied by return postage.

Marvel News

THE DAZZLER #1 will appear in late November for sale in December (actually, as it'll only be on sale in comic shops, it'll appear in November for sure). In any case it's cover dated March and features the Bob Larkin cover originally meant for the MARVEL SUPER SPECIAL.

On the licensing front, both the BENNY HILL book and the proposed JAMES BOND series are considered dead issues. In the first case, Thames considered the maturity of the sex humor to be too great; the material will be used in CRAZY. In the second case, BOND producer Cubby Broccoli lost interest.

Commemoration of the 20th anniversary of FANTASTIC FOUR #1 (considered the first Marvel Comic by the experts) will mean across-the-board origins for all the books in the line. The staff is attempting to think of ways to make this more than just the standard flashback origin retellings. They are also thinking of doing a book about the origins of Marvel Comics themselves starring Stan Lee, Jack Kirby and Steve Ditko, how they got their ideas and came up with the concepts, etc. It will depend totally on getting the rights to portray the hundreds of people involved over the years -- and if this thing comes off at all, it will be done humorously, as were the staff-featured strips in '60s annuals. Since that will be in November, things will change, in all likelihood. FANTASTIC FOUR #236, November, will be larger and will cost more, with a special commemorative story and possibly



© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

some kind of premium along the lines of British Marvel.

John Byrne is leaving X-MEN. He will be both writing and drawing FANTASTIC FOUR. A successor for X-MEN has yet to be selected. He will continue to draw CAPTAIN AMERICA.

MARVEL TWO-IN-ONE #75 will be a double-sized issue, featuring The Thing and The Avengers.

Frank Miller will be permanent writer as well as penciller of DAREDEVIL. That will mean that for the first time in a long time, two artist-writers will be operating for Marvel.

Jim Shooter, on the proposed "Death of Captain Marvel" album: "There's something nice in the idea of this, as it shows nothing is permanent." The feeling is that Mar-Vell had gone dry and should have ended when Starlin left the strip. On another cheery note, Jim has apparently put the finger on another longtime Marvel character: he's vowed that Aunt May will die before he leaves. (The company or this mortal coil?) Starlin is said to have his eye on Ant-Man...

Neal Adams has done some design graphics which will be used whenever Marvel decides what format MARVEL UNIVERSE will be. One current suggestion is to have the book printed on cover stock with hand separations -- but whether this would be a magazine or a regular sized comic is anyone's guess.

Last time we implied that Al Milgrom would draw the ever-promised SUB-MARINER book; well, what we meant to say was that we're all terrified of melting -- no, no, no. Al is the editor of the book, Jim Shooter is writing -- and Alan Weiss is drawing.

David Allikas has written a back-up story for WHAT IF?: "What If Bucky Had Survived World War II Instead of Cap?"

The DAREDEVIL drug issues will be the first album to appear since they are completed. Chris Claremont has already written a sequel to the X-MEN album which stars X-Men and Spider-Man, and it is being drawn by Dave Cockrum.

And Jim Shooter is finally starting to write the SUPERMAN-SPIDER-MAN book which has been advertised since June.

Harvey Coming Comics

HOT STUFF No. 158, January. [10/2]

RICHIE RICH AND CASPER No. 37, January. [10/2]

RICHIE RICH CASH No. 38, January. Two stories from RICHIE RICH DOLLARS AND CENTS #73 are reprinted. [10/2]

RICHIE RICH SUCCESS No. 96, January. The other two stories from RICHIE DOLLARS AND CENTS #73 are reprinted. [10/2]

RICHIE RICH DOLLARS AND CENTS No. 100, January. All-new. [10/9]

RICHIE RICH GEMS No. 34, January. Half of RICHIE RICH #101. [10/9]

RICHIE RICH PROFITS No. 38, January. The other half of RICHIE RICH #101 is reprinted. [10/9]

THE FRIENDLY GHOST CASPER No. 214, January. [10/16]

RICHIE RICH AND JACKIE JOKERS No. 41, January. [10/16]

RICHIE RICH GOLD AND SILVER No. 33, January. Reprinted are two stories from RICHIE RICH SUCCESS STORIES #68. [10/16]

RICHIE RICH BANK BOOKS No. 50, January. [10/16]

RICHIE RICH No. 198, January. [10/23]

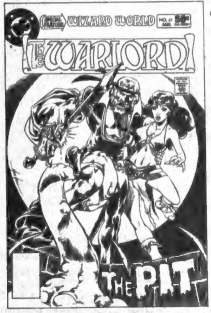
RICHIE RICH HOLIDAY DIGEST No. 2, January. [10/23]

SAD SACK No. 278, January. [10/23]

DC News

DC has a new editor who's actually returning to a position he left just about ten years ago. Dick Giordano, who edited for Charlton from '57-'59 and '66-'67, and for DC from '68 to '70, will resume his position on the editorial staff, assuming control of the BATMAN titles, BATMAN, THE BRAVE AND THE BOLD and DETECTIVE COMICS. It is also assumed that he will edit one of the new Roy Thomas-scripted titles. Editorial Coordinator Paul Levitz has been promoted to Manager of Business Affairs, whose only creative responsibilities will be the writing of THE HUNTRESS in the back of WONDER WOMAN beyond his responsibilities in administration.

At the same time, Joe Orlando has been promoted from Managing Editor to Editorial Director. The title is partially due to Orlando's increased responsibility for books, custom comics and licensing.



© 1980, DC COMICS INC.

DC's oldest comic will be skipping two months and then coming back under a new title. ADVENTURE COMICS #478 was dated December; #479, the first with the new feature, DIAL "H" FOR HERO, will be dated March, 1981. With that issue, the title will become ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO, the book's third title change (the last was in 1938). Mary Wolfman's scripts will be pencilled by Carmine Infantino and inked by "our own" Dennis Jensen.

With the release of the SUPERMAN II movie in May of '81 will come two separate mini-series in conjunction with it. The first will spotlight General Zod and friends and will be called THE PHANTOM ZONE; the second will spotlight the history of the El family on Krypton, and will be called HEROES OF KRYPTON. No creative personnel have been determined. A third mini-series is scheduled for late '81 featuring the GREEN LANTERN CORPS.

Roy Thomas's initial assignments have been announced. He will be scripting over plots by Gerry Conway and Marv Wolfman in his first stories: DC COMICS PRESENTS #33-34, which guest star Captain Marvel and the Marvel Family, plotted by Conway

© 1980, DC COMICS INC.

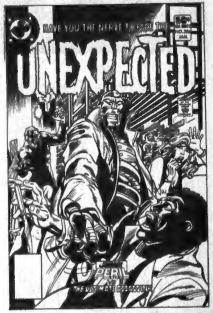
and pencilled by Rich Buckler; and GREEN LANTERN #139-140, plotted by Wolfman and drawn by Joe Staton, which features the final confrontation between Green Lantern and Eclipso. Roy's new projects have yet to be announced, but expect to see a new barbarian character, and updated versions of the Justice Society and the Marvel Family, among others.

The DIAL "H" FOR HERO feature will be previewed in a sixteen page insert section like the NEW TEEN TITANS preview. It will appear in LEGION OF SUPER-HEROES #272.

The digests will be dropping to 64 pages and 75¢ with the February issues. The February issues will star FLASH (in "The See-Nothing Spells of Abra-Kadabra"; "Trail of the False Green Lanterns" and "The Pied Piper's Double Doom") and WORLD'S FINEST COMICS (Superman and Batman in "The Composite Superman" and "The Has-Been Superman," Aquaman in "The Day Aquaman Lost His Powers," and Green Arrow in a Jack Kirby story, "Menace of the Mechanical Octopus"). The April BEST OF DC (#11) will be the second YEAR'S BEST IN COMICS collection. The selections this time are Superman in "The Miraculous Re-

© 1980, DC COMICS INC.

turn of Jonathan Kent" by Cary Bates, Curt Swan and Frank Chiaramonte; "Tales of Gotham City" by Jack C. Harris and Dan Spiegle; Batman in "Happy Birthday, Dear Joker" by Len Wein, Walt Simonson and Dick Giordano; a TIME WARP story, "Brief Encounter" by David Vern (Reed), Trevor VonEeden and Carl Potts; Superman and Deadman in "The Man Who Was The World" by Wein and Jose Garcia Lopez; Sgt. Rock in "A Bridge Called Charlie" by Robert Kanigher and Frank Redondo; the Legion in "Star Light, Star Bright" by Paul Levitz, Garcia Lopez and Dick Giordano; Jonah Hex in "Vow of a Samurai" by Michael Fleisher and Tony DeZuniga; THE UNEXPECTED's "Bruce The Barbarian" by J. Marc DeMatteis and

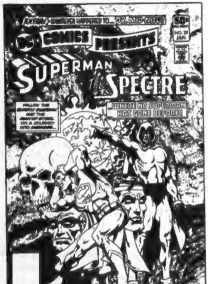


© 1980, DC COMICS INC.

Vic Catan; and the conclusion to the above Superman story, "The Secret World of Jonathan Kent" by Bates, Swan and Chiaramonte. DC SPECIAL BLUE-RIBBON SPECIAL #8 stars the Legion of Super-Heroes and features "Escape of the Fatal Five" (ADVEN-

TURE #365) by Jim Shooter, Swan and George Klein; "Fight For The Championship of the Universe" (ADVENTURE #366) by Shooter, Swan and Klein; "No Escape From The Circle of Death" (ADVENTURE #367) by Shooter, Swan and Klein; and "Lost: A Million Miles From Home" (SUPERBOY #202) by Cary Bates, Dave Cockrum and Mike Grell; and "The Fatal Five Who Twisted Time" (SUPERBOY #198) by Bates and Grell.

The first PLASTIC MAN to appear in SUPER FRIENDS will be in #43 and is by Martin Pasko, Joe Staton and Bob Smith. #45 will feature a team-up of E. Nelson Bridwell's collection of international heroes for the first time in battle against Doctor Mist. It's the first of a two-parter drawn by Romeo Tanghal and Vince Colletta.



Two of my own scripts have been scheduled: WHATEVER HAPPENED TO MARK MERLIN AND PRINCE RA-MAN will appear in #32, the issue which features the first romance between Superman and Wonder Woman in a story by Gerry Conway, Kurt Schaffenberger and Vince Colletta; and WHATEVER WILL HAPPEN TO STAR HAWKINS appears in #33. Alex Saviuk will draw the MARK MERLIN story, the STAR HAWKINS story has yet to be assigned. (For those who are unfamiliar with these guys, MARK MERLIN and PRINCE RA-MAN appeared in 57 issues of HOUSE OF SECRETS between them and STAR HAWKINS starred in 21 stories in STRANGE ADVENTURES.) My newest story is WHATEVER WILL (OR DID) HAPPEN TO RIP HUNTER?

The Carmine Infantino/Murphy Anderson art job on a Laurie Sutton ADAM STRANGE adventure appears in GREEN LANTERN #137. Following that, artist Rodin Rodriguez gets a new inker, Larry Mahlstead.

SUPERMAN #338 features a new Cary Bates-created Superman foe, Father Nature. The back-up is the Alternate Reality Bruce (Superman) Wayne and is by Bob Rozakis and Denys Cowan.

Zatara follows his daughter Zatanna as a guest-star in the SUPERBABY feature in NEW ADVENTURES OF SUPERBOY #14. In #16, a new series called STRANGE ENCOUNTERS OF THE FIRST TIME begins with the first meeting of the Clark Kents of Earths One and Two. In the lead, a talented couple, dismayed when finding out their son is normal, steal the rocket that brought Superboy to Earth to learn the secret of Superboy's powers.

Don Heck will draw the AQUAMAN strip in ACTION #518.

BATMAN #334 is the first issue in over fifteen years to feature three stories in a 32-page issue. Besides the third part of the "Lazarus Affair," the issue features Jason Bard in a Tales of Gotham City story by Mike W. Barr and Dan Spiegle, and a Commissioner Gordon tale by Bob Rozakis, Joe Staton and Frank McLaughlin.

WORLD'S FINEST #267 features a BLACK CANARY story instead of GREEN ARROW, whose story in the next issue is scripted by newcomer Bud Simons. E. Nelson Bridwell and Don Newton also provide an origin of CAPTAIN MARVEL JR. in #268. In #269, Hawkman returns to Thanagar for the first time in years.

The first Robert Kanigher-John Severin episode of ENEMY ACE will appear in UNKNOWN SOLDIER #251.

The third and final GHOST BREAKER/SPECTRE story in GHOSTS #97 will be drawn by Michael Adams and Tony DeZuniga (who drew GHOST BREAKER in PHANTOM STRANGER). Paul Kupperberg scripted.

The Demon will guest-star in an upcoming WONDER WOMAN. #278 features a new villain in the HUNTRESS strip, Lionmane (created by Paul Levitz) and an old one battling WW, Kobra.

Steve Ditko did a fill-in job on LEGION OF SUPER-HEROES #274's "The Exaggerated Death of Ultra Boy." The inker has yet to be determined.

SUPERMAN II was screened for the entire staff of DC early this month and the reaction was, as might be expected, ecstatic. DC's press release reveals that most felt it was even better and more exciting than SUPERMAN, THE MOVIE. The special effects work, especially of the Phantom Zone villains, is said to be especially fine. It will be released in Australia in November (their summer) and here next May.

Bill Kunkel has reviewed the Atari SUPERMAN video game for VIDEO Magazine, and pronounced it absolutely fantastic. It's basically based on the SUPERMAN movie: Superman must prevent five Kryptonite meteors from destroying Manhattan and also round up Luthor and his henchmen; Lois Lane's touch restores Superman's powers whenever he's in contact with the meteors. Meanwhile, a pesky helicopter (presumably Jimmy in the Flying Newsroom) attempts to help but only succeeds in taking pieces out of the Metropolis Bridge.

Whitman Coming Comics

Walt Disney CHIP 'N' DALE No. 69, December. New. [10/16]

Walt Disney DAISY AND DONALD No. 47, December. New. [10/16]

Walt Disney DONALD DUCK No. 224, December. Reprints. [10/16]

Walt Disney MICKEY MOUSE No. 209, December. New. [10/16]

THE PINK PANTHER No. 77, December. New. [10/16]

TOM AND JERRY No. 332, December. Reprints. [10/16]

Walt Disney UNCLE SCROOGE No. 181, December. Reprints. [10/16]

WALT DISNEY'S COMICS AND STORIES No. 483, December. Half new, half reprint. [10/16]

BATTLE OF THE PLANETS No.9, December. New. [10/23]

BUCK ROGERS No. 9, December. "S'Ashi" is by J. Marc DeMatteis and Al McWilliams. Buck visits the Pacifist Lunar Colony and becomes embroiled in a clash of ideals brought on by the arrival of an alien. [10/23]

DAFFY DUCK No. 131, December. New. [10/23]

FLASH GORDON No. 31, December. New stories by John Warner and Carlos Garzon. [10/23]

LOONEY TUNES No. 35, December. New. [10/23]

TWEETY AND SYLVESTER No. 107, December. New. [10/23]

Walt Disney WINNIE-THE-POOH No. 22, December. New. [10/23]

YOSEMITE SAM No. 70, December. Reprints. [10/23]

Warren Coming Comics

VAMPIRELLA No. 92, December. This issue features "Bracelets, Demons and Death" by Rich Margopoulis and Rudy Nebres; "That Future Long Ago" by Bruce Jones and Auraleon; and "Cobra" by Esteban Maroto. Enrich did the cover. [9/30]

CREEPY No. 123, December. In this issue: "Kiss of the Plague" by Doug Moench, Leo Summers and Alex Toth; "Hand of Fate" by Carl Wessler and Martin Salvador; "They Don't Make Movies" by Gerry Boudreau, Carmine Infantino and Alfredo Alcala; "The Slave" by Alabaster Redzone and Jaime Brocal; "Haramin's Monsters" by Greg Potter and Dan Adkins; "Bring On The Clowns" by Fernando Fernandez Val Mayerik and Rudy Nebres; and "Jelly" by Nick Cuti and Irv Arnold. Ken Kelly did the cover. [9/30]

EERIE No. 117, December. This issue contains "Haxtur" by Victor de la Fuente; "Bruce the Blood-Letter" by Fernando Fernandez; and "Brother's Keeper" by Alabaster Redzone and Neal McFeears. Enrich did the cover. [10/7]

THE ROOK No. 6, December. Rook stars in "Master of Time Meets Master of the World" by Budd Lewis and Lee Elias. Plus "Viking Prince" by Joe Ortiz and "Voltar" by Will Richardson and Alfredo Alcala. [10/21]

HM News

A correction for an item in last month's news: We misunderstood when told about the CODY STARBUCK stories. Howard Chaykin will do all the recoloring, redrawing and laying out of the Star*Reach material HM has licensed from him. He's also doing new material for them. Neal Adams' involvement only enters into it as Howard's agent, and we apologize for making this error.

HM will offer a Bemi Wrightson CAPTAIN STERN T-shirt for this Christmas.

HEAVY METAL No. 44 [V4#8], November. This issue features "Progress" by Bilal Ends; "What Is Reality Papa" by Ribeia and Gedoud; "Metropolitan Opera" by Caza; and two new Moebius stories. Hajine Sorayama and Chris Achilleos did the cover. [October]

TCR Mailboat

LUIZ ANTONIO SAMPAIO, Caixa Postal 601, 13.100 Campinas (SP) Brazil: I've just received the August issue of TCR and I couldn't avoid a question: What happened to MODESTY BLAISE? Don't tell me you are dropping her from TCR. That wouldn't be fair. BLAISE is a very nice strip and since the first issue of the Menomonee Falls GAZETTE she has been a constant feature.

If you are really planning to expand pages on some strip in TCR, my vote is for THE SEEKERS. Of course, I would vote for MODESTY BLAISE, but I am not even sure she will be back.

By the way, have you ever thought of reprinting some old Westerns in TCR? Newspaper strips such as LAREDO CROCKETT, BAT MASTERSON, DAVY CROCKETT, BONANZA, Fred Meagher's BUFFALO BILL, STRAIGHT ARROW? These are newspaper strips that never saw any reprint and are totally forgotten by publishers and readers. I know this was a silly question, because quoting your own words you are a bit wary about signing up for a new financial commitment. But here is the suggestion.

[To answer the first question, MODESTY BLAISE is, unfortunately, gone from TCR indefinitely. If we get enough money together and renegotiate the contract, perhaps the strip will be back -- but we're not promising anything. The replacement is another old GAZETTE strip from England, PAUL TEMPLE. Not a replacement qualitatively, but entertaining, nevertheless.

As to reprinting western strips, we'd be delighted; unfortunately here all of the strips you mentioned are unavailable, and have been for years. (I didn't even know there WAS a BONANZA comic strip.) I'm a fan of westerns, especially TV adaptations, so there's no anti-western prejudice here. MT]

IRA REMSEN HALL, Flushing, NY: I just want to comment on your opinions on Warren's magazines in #182, in particular what you say about 1994.

I get the feeling, after reading both your opinions on 1994 and a copy of the magazine itself, that the mag is a porno comic book. There's nothing wrong with that, actually. Consider it this way, Mike -- which would you be more likely to read in public, a copy of 1994, or a pornographic novel? I'D rather read Warren's rag in public.

[I don't read in public. MT]

BRIAN HAYES, 376 Daniels Hall, Urbana, IL 61801: Bob McLeod's letter was nice, if only in that it makes me feel I am not your only persnickety reader. When you make a mistake, do go back and correct, though (e.g., you accedit the most recent MACHINE MAN cover to Ditko when in fact it is Buckler/Milgrom). However, I CANNOT forgive you for inserting the improper "e" in judgment.

[Then I suppose you've put out a contract on me for mangling "camaraderie" in #179's JLA review. MT]

BOB McLEOD, Tampa, FL: The continuing controversy over the nature of Superman's powers fascinates me. I'm sure Siegel and Shuster never imagined anyone would strain their brain trying to come up with the logical explanations for all the abilities they simply dreamed up for fun. And after the many writers over the years have continually used his super-powers in such implausible ways, it's really a bit late to try to back them up with realistic theo-

ries. What bothers me more than how he can fly is where he hid the clothes for all those super-fast costume changes in the circus story in SUPERMAN #351.

And in the Superman-Green Lantern "Between Friend And Foe" story by Marv Wolfman, Superman finally defeats the alien by simply using his Sunday punch on page 16, which somehow didn't do the trick on page 14, or on page 12! Knowing the alien could easily make Kryptonite with G.L.'s ring, it was pretty stupid of Superman to wait so long to hit him that hard.

What a poor excuse for a solution to the problem: a super punch in the nose. Way to go, Marv. Instead of sending Orlando out looking for artists, maybe they should've sent him to find some decent writers.

Hmmm... Buscema's getting $100,000 a year now? I wonder when Jim's gonna double MY salary? I can't believe they need him on CONAN THAT bad. That is all he does, after all. I imagine they could get Barry Smith back for half that much.

Meanwhile, Buscema just pencilled the Superman-Spider-Man book, so DC got him after all. Big John must be laughing his ass off.

vious P.P. unaccounted for.

My theory is that the other Peter Parker and Gwen Stacy fled to South America, studied their Spanish, and have set up shop as El Hombre Arachne (or whatever it is in Spanish), and his wife.

Seriously, if one can be on the subject, it seems that a good idea for plot development has been allowed to vanish. The new Gwen Stacy would have amazing problems, being legally dead and possibly having few or no relatives, no home, and no income. A clone is still a normal human being, and one might have expected Peter and the others to have at least welcomed Gwen back to their circle, after a little embarrassment. The editors may have felt the plotline was a mistake, but it was done, and should

August came out of my mailbox after I returned from vacation. I didn't think anyone would be unfashionable enough to make mention of a fifties hero. More on that point later.

The reprinted story is indeed from issue #4, indicia dated July, 1955. For the record, here is the complete breakdown of stories per issue of CAPTAIN FLASH:

ISSUE #1, November 1954:
"The Beginning" (origin story)
"The Iron Mask"
"The Mirror Man"

ISSUE #2, March 1955:
"The Black Knight"
"The Actor"
"Return of the Mirror Man"

ISSUE #3, May 1955:
"The Fight of the Century"
"The Beasts From 1 Million B.C."
"Sharkman"

ISSUE #4, July 1955:
"Man or Myth"
"The Invaders" (your story)
"Sky Web"

The artist is definitely not Toth or Sekowsky. I can't identify an individual, thereby suspecting that it may be a collaboration on pencils and inks. A few additional points of interest: in issue #2, Captain Flash in some panels had a lightning bolt on his back in the first story, one on the chest area in "The Actor," and none in the third story. Each issue had three CAPTAIN FLASH stories and one about a female teeny bopper who donned a non-descript costume and mask and called herself Tomboy. Sterling didn't last long. They had three titles: CAPTAIN FLASH, AFTER DARK and SURPRISE ADVENTURES.

Whether your readership will appreciate what you've done is uncertain. My own experience is that historians such as myself are no longer appreciated. Today's panelologist loses interest in anything that isn't A) Marvel, and/or B) Precedes FANTASTIC FOUR #1. They have been weened on too much populist fanzine articles, adhere to what some publications dictate as proper interests, and the hype of certain groups who foster a particular interest, hero or idea. I've found a new writing life by doing the old themes for a new,

EDWARD McARDLE, 12 Waverly Ave., Ivanhoe, Victoria, AUSTRALIA: In the FANDOM CONFIDENTIAL for August, a passing reference was made to the resurrection of Gwen Stacy. Perhaps the editors themselves thought it was in bad taste, because she has never been seen again!

Granted that Professor Warren had developed the ability to grow a full-sized human, complete with memories, in an evening, there were a couple of large loose ends left wandering at the end of the series. By my count, there was at least one extra Peter Parker left wandering about, too. The professor produced a clone Spider-Man who did not know whether he was real. If he had not the correct memories up to the previous evening, he would have deduced he was the clone. Therefore, he had been "grown" by the professor from a cell taken from Peter Parker that night while he was unconscious, which leaves the pre-

have been resolved. She could have gone off with the other Peter Parker clone whom I insist on believing in, to live happily elsewhere, letting the original carry on as Spider-Man. Seeing the story has recently been rerun in MARVEL TALES, maybe Marvel could do something to resolve it?

[I've yet to read a clone story that made any sense. If the professor could grow adult beings in one night, then surely they would have aged and died within a couple more days. Still, if these clones had suitable explanations the plot ideas that result from the extras running around are indeed great. MT]

HOWARD P. SIEGEL, 95 Sedgwick Avenue, Yonkers, NY 10705: I almost did a double take when TCR for

relatively uneducated (in American comics history) audience in Great Britain. Fandom there is about where we were fifteen years ago; but somewhat more sophisticated. A majority of the panelologists have refused to be drawn into the trendy but synthetic environment of today's American fans.

[Thanks for the CAPTAIN FLASH info. What I want to know is, does "Sky Web" refer to "The Invaders" in any way, or are those aliens running around Atom City to this day?

As far as your lamentations as to the disinterest in history by fandom are concerned, I believe you have cause to gripe. But there are people out there who enjoy history lessons -- IF they go beyond the standard fare of '60s fanzines: a recounting of the adventures without any critical analysis. COMICS FEATURE is currently doing much in the area of Silver Age history; we try whenever possible to include stuff along those lines. The problem is the dearth of aspiring article writers; while we get an average of five to ten art submissions a week, we get next to no articles. Perhaps we haven't solicited enough, but we are interested.

And there are a select core group who are interested enough in the research end of history to band together in an organization called APA-I. Jerry and I are charter members, and have pursued a number of projects since joining in 1977 (Jerry has assembled what will eventually be published as an index to Warren Publications; he's also been working an updating an index to IW/Super comics; I, in collaboration with APA-I Central Mailer Gene Reed, have been assembling what eventually will become a book entitled 50 YEARS OF DC COMICS, which will have title/writer/artist credits for everything DC's published since 1935 [We're about 40% finished.]). In any case, those readers who have enough interest in seeing that the world of comics isn't allowed to forget the people involved in creating them are invited to send inquiries to APA-I for information on how to join. Write Gene Reed, 3708 Lakewood Drive, Huntsville, AL 35811. MT]

DAVID ANTHONY KRAFT, c/o Fictioneer Books, Ltd., Screamer Mountain, Clayton, GA 30525: First, thanks for sending TCR so faithfully for the past several years!

The real reason I'm writing this letter, though, is to see if maybe you can help me find the mysterious, missing Keith Giffen. Surely, you remember him -- he illustrated a string of issues of THE DEFENDERS, back when I was scripting it. I'd really like to get into contact with him, but the problem is no one seems to know where he is, or how to reach him. I thought maybe if you ran this letter, someone Out There might be able to solve this cosmic question... maybe even Keith himself!

[We don't have him on our mailing list. Anyone know? MT]

ANDREW WATSON, 1106 Northampton, Kalamazoo, MI 49007: I was very interested in the comments on IW/Super since I just picked up a copy of STRANGE MYSTERIES #9 while at a flea market. It's the first IW I've run across in a long time. I remember buying a couple copies of STRANGE PLANETS in the late '60s. I didn't know there was a connection between IW and Skywald, but should have guessed. I always thought IW/Super was a strange name. After enlightening us on the IW/Super-Skywald connection, maybe you can tell us about Tower. When they were publishing the only name I associated with the company was Wally Wood. Who owned the company and who wrote what and edited?

[Tower was published by Harry Shorten, a former MLJ/Archie Editor and writer, and later writer of the syndicated THERE OUGHTA BE A LAW. The editor was Sam Schwartz, another MLJ alumnus who was an artist -- which probably contributed to Tower's airy tone, and the domination of artwork over story. Writers included mostly first-timers or artists including Steve Skeates, Wally Wood, Len Brown, Larry Ivie, Bill Pearson, Gil Kane, Russ Jones, Roger Brand, Thomas Jim Ruth, Gil Kane and Tim Battersby-Brent. And artists, amazingly some of the best in the business at the time considering Tower's relatively small operation, included Wood, Al Williamson, Steve Ditko, Kane, Reed Crandall, Dick Giordano, Chic Stone, Mike Sekowsky, Manny Stallman, George Tuska, Paul Reinman, Ogden Whitney, John Glunta, Ross Andru, Mike Esposito, Mike Peppe, Jerry Grandenetti, Al McWilliams, Ivie, Sal Trapani, Dan Adkins, Ray Bailey, Ric Estrada, Jose Delbo, Augie Scotto, Schwartz, Jack Mendolsohn and Dan DeCarlo. A pretty hefty amount of talent there, considering Tower's total output between 1965-1970 was only 62 issues. (For the record: T.H.U.N.-D.E.R. AGENTS #1-20, UNDERSEA AGENT #1-6, DYNAMO #1-4, No-MAN #1, 2, FIGHT THE ENEMY #1-3 and TIPPY TEEN #1-27.) Almost forgot, Boris Vallejo's one and only interior art job appears in FIGHT THE ENEMY #2.

Tower elicits not a little amount of nostalgia in me; their approach to their characters was different than either DC's or Marvel's, and any one of their characters might have made it through the '70s had Tower's financial position not been so tenuous. MT]

NELSON J. HO, P.O. Box 8264, Salt Lake City, UT 84108: Maybe you can help me recall an old comics character. In the late '50s or early '60s, I remember reading a comic which featured a hero whose main "weapon" was an anti-gravity gun. It seems to my recollection that he had his own rocket or jet also. I was pretty young at the time and don't recall the company or artist, although now twenty years later, I picture the art as "Ditko-ish."

Every so often, I think about this halfway forgotten character, and it frustrates me no end not to remember the name. If my vague description rings a bell in your memory, I certainly would appreciate hearing from you.

[I don't know what you're remembering. Ditko drew a character who flew and carried a gun, 1965-66, for Dell called NUKLA; DC's Space Ranger carried a ray gun, as did Adam Strange; Archie's Fly had a gun as well. Not many others spring to mind, as most of them eschewed guns for physical attributes. Unless it was a short-lived mid-'50s character (you could've nailed down the year a little better), I'd guess it was a particular issue of some well-known character with that gravity gun in it. Anyone else want to guess? MT]

TERRY SCHULTZ, 6542 Madison, Hammond, IN: In TCR #180, Marv Wolfman's letter about Superman's powers inspired me to try to get an answer to a question that has plagued me for a long time.

I was a SUPERMAN fan as a kid and I bought my first issue in 1959. I stayed loyal to my hero until about 1962 or so when in an annual DC reprinted a story from September, 1957, "The Story of Superman Jr." The original appeared in ACTION #232.

When this annual came out I was not familiar with this story and after reading it I was shocked.

If you are familiar with this story you know that Johnny Kirk transferred his powers into the body of Superman at the end of the story.

The problem was, this story was telling me that Superman's powers were no longer the original powers he obtained when he came from Krypton. He had powers that came from a completely different origin. Even though the story states that the powers were all the same, Superman possessed powers from a different source prior to the story.

I don't know why this bothered me, but it always has. I bought SUPERMAN comics after reading this, but the story kind of killed my enthusiasm for the character.

Even after I began to re-collect Superman in 1973 I never have been able to get this story out of my mind.

Also, it's interesting to speculate on how this story might contradict the Superman mythos since 1957. For instance, how could Kryptonite affect his powers since they no longer had a Krypton-origin?

Actually, all I would like to know is if this story has ever bothered anyone else in fandom, or am I just crazy?

Also, I wouldn't mind getting an explanation of this mess from somebody at DC, or perhaps even a new story retelling the incident with a different twist. (Say, for instance, Johnny Kirk was mis-informed about the power of the meteor and it didn't really transfer his powers to Superman but in reality somehow brought Superman's original powers back and took away Johnny Kirk's.

Anyway, I don't know what difference it would make if anyone could come up with proof of Superman's Kryptonian powers since, according to this story, they no longer exist.

[My guess is that this story, like so many others from the early to late '50s, would be relegated to the "non-fact" status of a number of other tales which contradict portions of established fact. Even if it were not, I doubt whether DC would care to clean up a mess made in 1957 (and '63, in SUPERMAN ANNUAL #7) at this late date.

I can think of a couple of outs: Superman was only humoring Johnny, giving him the chance to lose his powers nobly; Superman assumed wrongly that the rock was transferring the powers; Red Kryptonite could have been the cause of the whole mess to begin with; or the existence of Johnny's powers in vicinity of Superman was what caused the power drain, and the meteor blocked them from each other, bringing Superman's power back, and simultaneously draining Johnny's. In any event, there can be no doubt that Superman has his old powers back, since he's gone to red sun worlds many times since and become powerless. MT]

RONALD E. MILLER, 105D Bullock Drive, Fort Sheridan, IL 60037: Could you explain the two enclosed covers? Why the difference? I am quite perplexed. For a collector which comic would be advisable to purchase?

PHIL PARR, 11040 Stoney Brook Drive, Grand Ledge, MI 48837: Now I have only been collecting for about six months now and have had a few questions but nobody to ask. Hopefully you can help.

1) I have heard a few things about comic book subscription services and have become interested. However I am not quite sure what one is. What are some advantages and disadvantages?

2) Lately my comic book dealer has been receiving comic books (which are current) which have the price and # inside a diamond, instead of the usual squares. However, when I go to my local newsstand the same comics there do have the usual squares. Now I thought the diamonds meant that the books were reprints. But these are current comics. My dealer doesn't have the slightest idea why this is... what gives?

[Okay, here it is once again for those who came in late: the diamonds, and the replacement of the Universal Product Code by a picture of Spider-Man, are measures taken by Marvel to differentiate those comics sold through comic specialty shops from those sold through ordinary distribution channels, i.e. newsstands. (I know that newsstands is a term which makes no sense to a lot of people; the racks in drugstores or tobacco shops are newsstands as well as the increasingly rare corner outdoor newsstands.) The reason for this is that the two different covers are sold to each dealer under different agreements. The normal newsstand operations have the opportunity to return to the distributor any unsold copies. The comic specialty shop must pre-pay for their comics, and they do not have the return priviledge.

What was happening was that the pre-paid comics were being returned to the distributors, who had never shipped them in the first place, which meant larger returns for newsstands, which results in a cut in the number of books that distributor will ship out the next time. Marvel took the step originally to differentiate the comics Whitman was distributing for them in plastic bags, true -- but now all direct mail comics sold in comic shops (unless a few regular copies slip through) are adorned with the diamond and the Spidey head.

Which type of cover is more collectible seems to be a point of little or no controversy; no one seems concerned. After all, the interiors are identical, and neither one is the "original" version since they're both printed at the same time (as are all books distributed in plastic bags; none are reprints). I, and a few other collectors, have opted to try to continue our collections with the original cover format -- since we've been collecting the original for twenty years -- but there seems to be no difference in price. (This is not true with the Gold Keys published with the Whitman overprint; since these omitted the dates, they are generally less desirable than the newsstand Gold Keys. Now, of course, the Whitmans are the only things available -- but they have dates on them.)

Recently, DC began replacing the UPC symbol with a blurb ("More New Pages From the New DC"). Since this only messes with the recent-vintage UPC symbol, even I haven't bothered stopping my monthly subscription service with my dealer.

Which brings us to the other question. My experience with subscription services has been excellent; however I have never tried to do it through the mail. If at all possible, go to a local dealer who deals in current comics. In all likelyhood, he'll be glad to give you a list of current titles; you check off what you want, and he reserves a copy of each one for you as they come in. Through the mail it's basically the same, though you must then deal with the vagaries of the post office as well as your dealer. Either way is much simpler and efficient than hunting for issues on the newsstand. MT]

ROBERT KENNEDY, 8505 E. 95th Terrace, Kansas City, MO 64134: I have one fairly major question about your editorial policy. You give a lot of coverage to movies and television items that have no relation to comics (Monty Python for one) yet you virtually ignore the field of adventure fiction which is closely related to adventure comics and in some cases downright parental to them. Some cases in point are the Doc Savage, Shadow, Saint and Nick Carter paperbacks; the hero-pulp reprints of Bob Weinberg and others; the Seabury Quinn pb's from WEIRD TALES and even the modern series hero. (The Executioner has just completed a two-year-long format change, for instance.)

Is this from lack of information, lack of interest, or what? I'm curious.

[Your guesses are right on the mark. Like a lot of other things, I don't have time to read pulp/paperback fiction, and I know next to nothing about the field. We have no contacts, although we know Bob Weinberg -- but we've decided that a poorly done, third hand paperback news column wouldn't be of much value. Bob's latest projects are pretty well reported and publicized by Bob himself in his weekly ads in THE BUYER'S GUIDE; Britain's FANTASY MEDIA covers the field much better than we ever could, and there probably is some similar zine in the U.S. that we haven't heard of. We agree that a column in TCR which would keep us abreast of related paperbacks would be nice, but unless someone comes forward from the readership to do it, it won't be done. MT]

NEIL ORTS, Route 1, Box 82, Paige, TX 78659: I must agree on what you said in TCR #180. One Paul Barbieri from England wrote to say he only read comics that were important. In what way? No comic is REALLY important. They don't matter. They're just a really super-terrific thing to relax with and read on a rainy day. That's it. I don't care what statement on life it makes, it is still viewed by the vast majority as a silly child's story, no matter what fans would want them to be. It's fans like Paul that are ruining comics because of their insistence that everything must beeepic or cosmic. That stuff is just boring.

About your Top 100 poll: I like the idea, but not the way it's executed. I'd prefer the actual sales reports than just a poll of comics shops. This comes mostly from my being a DC fan, and it really hurts to see all those Marvels way ahead. Surely SUPERMAN or BATMAN sells better than that. I just think that Marvels attract the fans more than the DCs do and it's the fans that go to the specialty shops. I know this will take longer than your poll, but I think it'll be worth it.

P.S.: RE: FANDOM CONFIDENTIAL. Finally a FUNNY one in #181! THANK YOU!!!

[No, thank you! The sales reports from newsstands (which is what I assume you're asking for) take at least six months to assemble -- and are apparently a closely-guarded secret. Our inquiries have brought "no thank you"s in the past, and so we instituted a chart of relative sales in the specialty shops -- which, we hasten to add, is all they represent. Yes, we're certain that SUPERMAN outsells GHOST RIDER. And what's beeepic mean? MT]

DOYLE H. McGREGOR, Route 1, Pinewood, MN 56664: I am really sorry that you removed MODESTY BLAISE from the August TCR. I do hope that

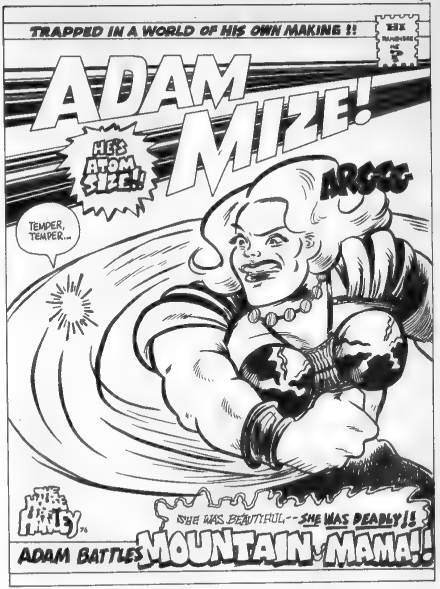
you will not remove either THE SEEKERS or STAR HAWKS from TCR. I do not like "Jim & Chuck's" talking pictures, BULLET CROW by Chuck Fiala, DICK DUCK, DUCK DICK by Jim Engel and etc. I like the Menomonee Falls GAZETTE better -- I hope you both try harder to separate it from THE COMIC READER.

[I'm afraid, Doyle, that the GAZETTE will remain where it is, a part of TCR from here on. And we'll try to keep the same number of pages, if not the same exact strips. MT]

JAN GOLDBERG, 2349 Charney Road, University Heights, OH 44118: How long after TCR goes on sale at comic stores should we (subscribers) expect delivery via second class mail? Also, how much faster would first class delivery be? I would like to know so I don't go around and blame the mailman unjustly!

[Well, we can tell you that the dealers copies are shipped out three days prior to the mailing of the TCR subscribers copies (since all it requires is slapping the address stickers on the boxes of TCR when they come back from the printer). That date has been vacillating from the third to fourth week of the month (to last issue's first week of the next month!), but is generally supposed to be the third week. We've heard from second class subscribers that they receive it from four to seven days after we mail it on a general basis; occasionally it takes up to three weeks. The first class subscriptions are generally received within four days of mailing or less. If you want to pay for it, first class should beat the dealers copies. MT]

JOHN PIERCE, 55 Haldy Avenue, Columbus, OH 43204: Interesting reading from Roy Thomas in the Mailbag. For once he wasn't being petty or vindictive. I certainly endorse your recommendation for a new WHIZ COMICS (perhaps spelled WHIZZ to avoid confusion), particularly as a $1.00 book. It's not too likely to happen, I suppose. I could see it now, though. CAPTAIN MARVEL, written by Roy



and drawn by Schaffenberger (or, better yet, A. J. Hanley); CAPTAIN MARVEL JR. by Roy or Nelson Bridwell, and drawn by either Schaffenberger or Cockrum (à la Raboy). And MARY MARVEL by Dave Hunt, if his recent TCR cover is any indication of the pencilling ability which remains hidden behind his inkwork. THE MARVEL FAMILY could be done by Schaffenberger. Hmmm, that would make too many assignments for Schaff, and I wouldn't want to see him removed from SUPERBOY, so have Hanley do the solo CM tales and Cockrum the JR. stories. That should do it! (Maybe Newton on Junior?)

Well, we can dream, can't we?

[And that's likely to be all it will be, as Roy has expressed the desire to see the Marvel Family updated to the '80s as far as appearance and approach goes. Since most of the Fawcett fans have already been somewhat put off by the more realistic art by Schaffenberger and Newton on the strip in WORLD'S FINEST, there's no doubt that they'll be even more alienated if their beloved characters are altered again.

Actually, had the series remained uninterrupted from 1953 to 1973, it's quite likely that the changes anticipated when Roy gets his hands in would've already taken place, just to survive. And since all the artists you mention draw the Marvels in the old style, it's entirely possible that none of them will be involved in whatever Roy does.

But who knows? MT]

JOHN W. PYRA, 44 Flagg Road, Westford, MA: I'd like to comment on Paul Barbieri's letter in #180, specifically his comments on The Flash and entertainment. I have been collecting FLASH for a little over a year now, since Iris's death, and some reprints and pre-Iris death FLASH. After reading these, there's nothing wrong with a MR. & MRS. SUBURBIA superhero couple. Iris's death opens a fresh avenue for him that has so far made for some interesting additions to the book, as well as some good stories that are entertaining. What's wrong with that? So it isn't a Picasso or a perfect book. But no book is -- everyone can find

some sort of a flaw in a given book -- but to each his own.

If you want to see some entertainment that's disposable junk, tune into NBC, network of the NOlympics, for their Fall show THE GAMES PEOPLE PLAY.

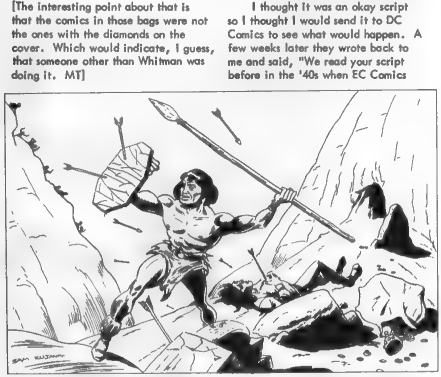
One interesting bit of information I haven't seen in other fanzines: Marvel in May was putting two then-40¢ current comics into a plastic bag and selling it for 79¢. Single copies were also available. This was at a local 7-11-type store where they sell only Marvels.

[The interesting point about that is that the comics in those bags were not the ones with the diamonds on the cover. Which would indicate, I guess, that someone other than Whitman was doing it. MT]

back and forth from printer to bindery to us when it is stapled. I try to sort out the issues that slip through without glue, but most of them are fine. I'll replace whatever issues go through as defectives if you ask. MT]

VAL ENKIA, San Francisco: A few weeks ago [March] I thought up a script to a comic story, its main plot as follows: A space ship full of aliens come to Earth to invade us, but on their way here they crash into a slimy swamp. Soon after, they are crushed, as it turns out the "swamp" is just a jar of relish and a kid ate the aliens.

I thought it was an okay script so I thought I would send it to DC Comics to see what would happen. A few weeks later they wrote back to me and said, "We read your script before in the '40s when EC Comics



published it." Even though I didn't by any means try to copy the tale, I don't even own an EC comic, as much as I wish I did!

But what I am trying to say is even though I know I wasn't trying to copy the story, it sure made me feel like I had committed a crime. And I don't think that is really fair.

[If what you quoted is what they said, then you have them on a technicality: EC didn't publish horror comics in the '40s.

However, I think if you hope to become a comics writer you'll have to get used to that type of thing, since there are so many people trying to sell stories, and they are honestly trying to buy original stuff -- even if it doesn't always look like it. The trick is to try to come up with something nobody else has done before -- and it's not easy.

I too have read that plot before -- but it was more likely in a Stan Lee Marvel mystery comic, in one of ten variations. MT]

BILL SCHULZ, 1726 N. Kutch, Flagstaff, AZ 86001: I thought that Beppe Sabatini's article on death in comic books was one of the best I have ever read on comics. I can remember how annoyed I was at the deaths of Toro, Mr. Terrific, Betty Dean, and Stuff. They were a part of my childhood, and it sickens me that they can be tossed away at the whim of some present-day hack. I also object to Aquababy's death, and indeed to the general mistreatment of children. For instance, in a recent DRACULA b&w issue and in endless Warren publications... Do people find this amusing? (Though if Godzilla had stamped little Rob Tamaguchi into worm food I suspect there would have been little mourning.) Sabatini's death list seems to miss the first offing of Steve Trevor, which was supposed to be permanent, just like the second one. Indeed, the multiple deaths of Trevor point up the abysmal lack of creativity in the medium. No chance we could think up a NEW boyfriend; no, recycle the old one, even though most of the readers started comics after his last exit, and they PROMISED us this time he would stay dead. So it goes.

[The mistake was in the killing in the first place; most licensing is done on characters who have a long history and a cast of characters which can be depended upon. When the TV show gave the viewers Steve Trevor, so the comic had to.

I've never been able to figure out why Aquababy died. Ocean Master pumped the water out of the bowl, and within five minutes, the kid was dead of suffocation -- despite the fact that both parents were air breathers! MT]

JIM PATTISON, 2525 Bathurst Street, Apt. B1, Toronto, Ontario M6B 2Y9: Do you have any plans to reprint either the DICK DUCK strips or FANDOM CONFIDENTIAL in a format similar, say, to the two Hembeck books? (Of course, if you did, you probably wouldn't sell as many back issues, right?)

I'd also like to see TCR held together with staples again, too. My copy of #181 fell apart in my hands as soon as I started reading it.

[We've had plans to reprint the DICK DUCK and BULLET CROW strips in magazine form for over a year, now. The problem is, since the strips are in color, the only logical way to print it would be to have World Color Press print it in Sparta as a regular comic book -- and that costs a few thousand dollars, which we have yet to save up -- and would give us a few thousand more copies than we would need. It is still in the planning stages.

Giving of TCR is done as the magazine is printed, saving us two to three days as the magazine is shipped

HEC RAMBLA, 712 West 176th St. Apt. SE, New York, NY 10033: I really enjoyed #181 and your answer to Roy Thomas's letter. I for one would love a Marvel Family $1.00 book especially if done by Roy. I wonder if DC will

now again try to get into b&w especially now that they have the personnel who have had experience in the b&w comics field. It will be interesting to see what changes if any Wolfman and Thomas will make at DC.

It's too bad however that John Goldwater (owner of Archie comics) does not like super-heroes. Next to Marvel and DC he's the only one who has the rights to the most colorful characters around. If handled right such characters as the Web, the Comet, the Fly, the Jaguar, the Fox, Mr. Justice, the Shield, Ty-Gor, Sgt. Boyle, etc., etc. could give DC-Marvel a run for their money. Oh, how I wish he would loosen his purse strings just a little and hire someone like Roy Thomas, Neal Adams and a few other artists. I can't understand why he doesn't especially since all his super-hero digests sold well and his Gray Morrow-edited comics were selling. It would seem to me that he could make a bundle especially if he started small and built their quality slowly. It sure is fun to speculate, isn't it?

[Of course, and if the super-hero books you mentioned HAD sold you don't think that Goldwater wouldn't have keep them running? I don't know who told you how well they sold, but they were all cancelled. I take that as meaning they didn't sell well enough.

The biggest problem is that Archie's super-heroes from the late '50s on have been handled more or less like the Archie characters, an approach which led to alternately hilarious and boring comic books. I doubt whether even Thomas could attract enough sales to re-establish the line in the short amount of time Goldwater could give to an experiment of this sort without losing his shirt. It'd be interesting to find out, though.

I have my own reason in wishing it would happen: I've always wanted to buy a comic called BOB PHANTOM... MT]

FRANK HAYES, Dublin, IRELAND [May 12 1980]: Well, comics in Europe aren't QUITE what you may have heard.

There are quite a few paperback reprints of American comics on sale in France. Unfortunately, they bear all the marks of being bootleg editions -- most of the authorized editions I've seen have "Tou droits réservés" in the indicia ("All rights reserved") -- and these have nothing of the kind. (I could be wrong -- if you like, you can ask DC if "Editions du Fromage" or Marvel if "Editions Triton" have contracts to reprint material.)

There are also some French-language strip reprints that appear to be authorized -- STAR HAWKS in a large format, for example. The big sellers over here, of course, are the reprints from the European magazines -- kid's stuff, but also Druillet, Hugo Pratt, and others in same fine books. I have a feeling that the book sales support the magazines in much the way that licensing supports American comics -- the weekly magazines are now four francs ($1.00) for 48 pages -- mostly in color, but with plenty of ads and text pages (and the paper isn't as good as it was a few years ago, either). Ah, inflation...

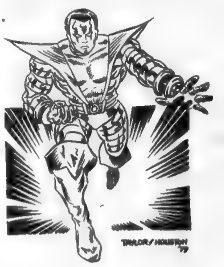
The fanzine scene is in pretty good shape, though not quite as thick as in the States. Editions Dupuis has a store on the Left Bank in Paris and there are several other shops in the area specializing in comics of one kind or another.

Outside of England, most American comics appear in locally produced formats -- often reduced in size even further and are not especially well re-lettered. (Can't comment on the quality of the translations, though -- my French is pretty good, but I'm no good for judging style.) Some of the material is badly printed as well -- in general, it's not surprising that we think more of European comics than they think of us. We see the cream of Europe's comics; they see something resembling the dregs. Frustrating but true...

(And outside of England, there are practically no NEWSPAPER strips at all. In England, things don't look too well either: the recent art on MODESTY BLAISE (unsigned) is poorly laid-out and unexciting... and the paper (I think it was the STANDARD) had only a handful of strips. Some papers have no strips at all.)

On the subject of MODESTY -- Pan now has published the ninth MB paperback prose book, DRAGON'S CLAW. I wasn't happy with the last few MB novels -- they seemed repetitive, without much spark or enthusiam. LAST DAY IN LIMBO seemed VERY heavy -- heavy on the rape-and-psychosis, but without any balancing humor. DRAGON'S CLAW, though, is very finely tuned -- the first half of the book is quite funny, in a very appropriate way -- and the last half is heavy, but very effectively. It looks like Peter O'Donnell is developing the character beyond "commercial" directions (much the same thing as Ian Fleming with James Bond -- by the end of the series, he was no longer writing about a glamourous superspy, but about a man who was tired of killing and took pleasure in simple joys. DRAGON'S CLAW is very much in this vein.) Read the book -- it really is one of the best in the series. There's talk of doing another MODESTY BLAISE movie -- I hope this is the basis for it.

Finally -- it was in France that I finally heard about DC's new policy of allowing what COMICS JOURNAL calls "alternative" publishers to license characters and reprint stories. Very interesting -- depending on how DC works it, they could really rake in some fine money on this kind of thing. I just hope nobody expects this to be a big boon to alternative publishers: what it means is that such publishers will now become publicity vehicles for DC's characters -- and paying for that privilege.



Whatever happened to the good old days, when all I had to worry about was reading the newspaper every day for the comics? Ah, childhood...

[August 1]: By now you probably know that the DC/Filmation lawsuit got a final ruling just about the time I was leaving for Europe, with a result

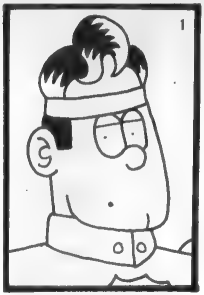
that was much more favorable to Filmation than was originally announced in DC's press release. If not, I'll be glad to explain sometime; I stopped off in New York on the way back from Ireland and spent a day poring over trial transcripts and documents. The transcripts were amazing; DC's lawyer was lucky he wasn't cited for contempt and the whole case thrown out, and Sol Harrison's testimony ranges from the sublime to the ridiculous -- sometimes in our breath.

Do you know if anything new has happened in the legal procedures involving Ron Goulart and United Features? The EMPIRE 99 book was copyright UFS; the last I heard (a recent interview in FANTASTIC, I think it was) Ron was trying to stake a claim to at least part of the material (probably the "Barnum System" elements that he's been using for years).

[No -- actually, this is the first we'd heard about the DC/Filamtion result... and yeah -- we'd like to hear about it. Thanks for the European report too. MT]

RICHARD ONETO, 11 Kissam Avenue, Staten Island, NY 10306: Although I hate to see Roy Thomas leave Marvel I am anxious to see what he'll accomplish at DC, both as writer and editor. A science fiction book, like the MYSTERY IN SPACE revival, might work under Roy's guidance. Right now, the only DC book I buy steadily is THE WAR-LORD, their only successful try at a sword and sorcery comic. While Mike Grell's stories aren't bad, the book's direction meanders and the actual writing tends to be weak... R.T. might help out here too, although I already like the strip, and it is successful. I'd also like to see a revival of my favorite short-lived DC s&s strip, THE STALKER, maybe as a back-up.

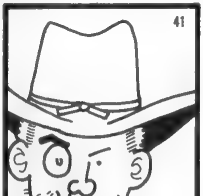
Meanwhile, back at Marvel: I



haven't read much by J. Marc DeMatteis, so I won't make any predictions as to how he'll do on CONAN, but personally, I've always thought that the only other writer at Marvel (or anywhere in comics for that matter) who could handle the CONAN books as well as Roy is Archie Goodwin. Arch wrote quite a few good s&s tales in the old CREEPY and EERIE mags back in the early '60s, which led me to hope that someday Warren would put out a CONAN magazine with Arch writing and (everyone's impossible dream) Frank Frazetta drawing. Oh well... maybe I should be writing to Marvel.

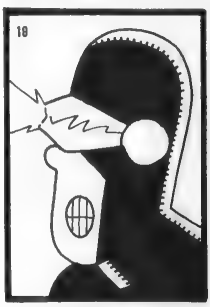
[We'd just like to make it clear that Roy was not hired to be an editor; that was a misunderstanding on our part. Though he'll have the same degree of input, he will be working with other editors. He'll still be writing Marvel-style, that is, script following art. MT]

GENE KEHOE, 3405 Woodland Avenue



#90, West Des Moines, IA 50265: I see some people have been registering their disapproval of your Top 100 Comics listing, so I just want to cast my vote in favor of it. It's something unique to fanzines and I find it very informative and I'm sure very representative of what fandom is buying. I'm hoping EPIC does well as I feel Goodwin is doing a beautiful job with it and it desperately needs strong fan support.

It seems a lot of people are knocking Stan Lee these days, and being rather cruel in the process. David Scherer's letter in #180 is a case in point. I find that odd, as ten years ago when he was writing everything fans loved him, and now that he's written virtually nothing in years and is just a harmless publicity agent for Marvel, fans are jeering him. He's hardly responsible for what's wrong with comics today, but he is responsible to a



large extent for fandom as it exists today, as it was his Marvel Comics that gave fandom as a whole such a boost in the '60s due to the tremendous popularity among fans of Stan's approach to super-hero comics. I think it safe to say that if not for Stan Marvel would never have reached the success it holds today, and therefore fandom itself wouldn't be the force it is, and the comic industry itself may well have been in its death throes along about now if not for Marvel. Take away the 50 million or so comics a year Marvel sells and there really isn't much left. It makes for interesting speculation just where the industry would be today if Marvel hadn't come along. If Stan and company had just stuck with what Atlas was doing and not entered the super-hero field, I'm certain the company would have folded some ten years back along with so many of the other comic book publishers that bit the dust. I imagine what we'd have had then would be Archie and Harvey about as they are today, and DC still going

and the Dazzler in limbo, isn't it about time for another burst of heroines, or will they finally "pep" up the old ones?

GORDON BOCKUS, 300 NW 5th, Wilburton, OK 74578: I'd like to respond to Paul Barbieri's letter in #180. I want to refer to only a small portion of it.

Comics have many forms: art, written stories, entertainment, and a form of escapism. I read comics and collect them for the joy it gives me. If I were looking for lasting social value I certainly wouldn't turn to comics as my only reference. I also do not consider myself a retarded adult for having these feelings. Comics have been and should always be a form of entertaining escapism. For a few moments a comic can take you to other worlds and realities where super-heroes exist.

Granted, comics can and should be used to put out points of concern, such as the horrors of war, the danger of drugs, and the gauntlet of human feelings in all things that affect human lives.

When reading and collecting comics stops being fun for me, I will quit reading and collecting them. Hopefully that will never happen.

E. NELSON BRIDWELL, New York, NY: Concerning the Bantam Skylark Illustrated Editions: In the newly-published paperback of Kjelgaard's "Lion Hound," that title is listed as one of two Kjelgaards in said BSI editions. I haven't see it yet, though, nor do I know what other titles they may have added. (Did you know Kjelgaard was a contributor to WEIRD TALES?)

One of these days I'll send you full info on the Philippine series, using variously the titles NATIONAL CLASSIC COMICS, NATIONAL CLASSICS ILLUSTRATED, NATIONAL CHILDREN'S CLASSICS -- and one even says NATIONAL COMICS ILLUSTRATED. They also have a Bible series, Lives of the Saints, World Fairy Tales,

[Continued on page 51]

strong, but with a vastly different look than they have today. Whether Gold Key, Charlton and others would still be thriving is almost impossible to say. If Marvel wasn't around, there'd be a lot more room on the stands for everyone else, but would the interest be there in this day and age?

Anyway, there can be no question that Stan Lee changed the face of comics forevermore with his ideas, and whether they had any redeeming values or not, he is probably more responsible than anyone for there being such things as comic shops, clubs, and conventions today.

[When we used to play this game, we called it "What If?" Ironically, Marvel'll never do "What If Stan Had Never Done Super-Heroes?" -- so there probably will never be a fictionalized answer to the question. My guess is that Gold Key would have shown much more dominance in the field than it now shows, basically based on the pre-'65 sales of the Dell/Gold Key titles. And it's possible that Tower, whose work was affected very little by what Marvel was doing, could've found a niche. DC might today look more like the Julius Schwartz-edited books of the early '60s. And it's entirely possible that we would have a far greater variance in subject matter than we now have... MT]

JOHN SCHWENGLER, 404 Tache Avenue NW, Calgary, Alberta J2K 3R8: I agree with Mr. Schroeder's version of Superman's powers as too many gaps appear in Mr. Byrne's argument (Kryptonite, magic, why Kandorians were super out of the bottle only). However, psionics offer the best explanation of Mr. Schroeder's question of superventriloquism and fit in with his explanation of Superman's ability to convey Clark Kent's meekness. The psionic explanation helps to show how Superman can "explain" to Lois, et al. plans while no one else hears him. Also, he needs to provide some suggestion other than body language to suggest meekness and frailty to others. Selective telepathy must be part of his powers (it also saves several golden age stories where Supes pictorially molded his face à la Plastic Man/Eel O'Brien). Maybe the best way to settle the argument is to let DC produce a book similar to the definitive UNTOLD LEGEND OF THE BATMAN.

Next: Minor points of late: With both Phoenix and Ms. Marvel written out of the Marvel universe,

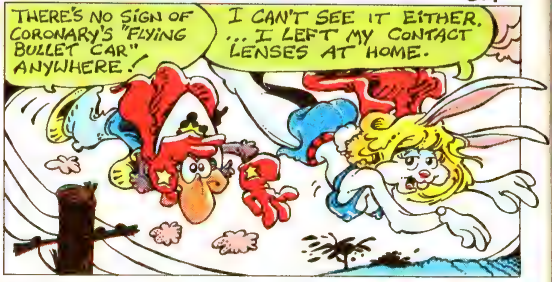
BULLET CROW

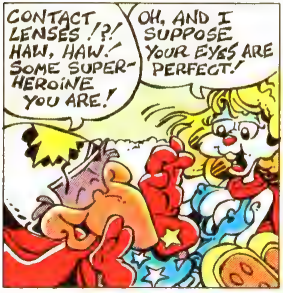
FOWL OF FORTUNE

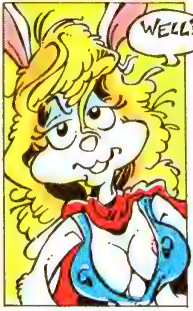
by CHUCK FIALA

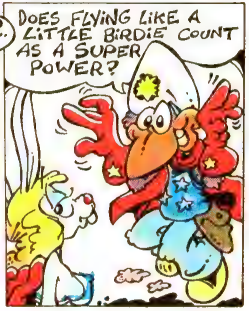
FLASH

CORONARY CANARY HAS BEEN KIDNAPPED BY EDMOND EAGLE. —BULLET CROW AND THE PHANTOM BUNNY AREN'T AWARE OF IT YET. THEY THINK HE'S JUST LOST.





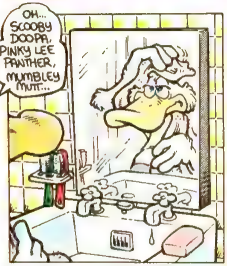




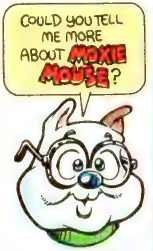
DICK DUCK, DUCK DICK

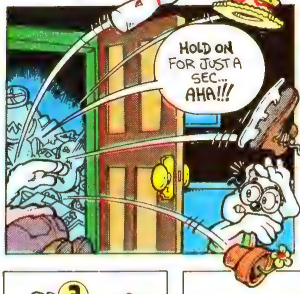
CASE # 419-A

"HEROES & VILLAINS"
CHAPTER: 2
by Jim Engel ©1980



THE NATIONAL FILM INSTITUTE AND SOCIETY OF MOTION PICTURE PERFORMERS + ARTISTS; PANT: IS HAVING A SALUTE TO MOXIE MOUSE, AND HE'S GOING TO BE THERE IN PERSON!!!
SOUNDS LIKE FUN!





Et Al

TCR-Distributor New Media/Irjax has established a new fanzine company called New Media Publications (NMP) and hired Peter Gillis to administrate and oversee the magazines, Richard Howell and Carol Kalish as production manager-art director and business manager-circulation manager, respectively. The three will take over as editors of COMICS FEATURE, and will maintain a policy of pay for their columnists. Peter Sanderson remains Associate Editor. Dean Mullaney leaves to do other projects.

Their new projects include ART-FORM, COMMENTARY ON SEQUENTIAL ART (described as a magazine that picks up where the HARVARD JOURNAL OF PICTORIAL FICTION left off); LOC (opinion essays combined with letters of comment by the readers) and BRUSH STROKES (a how-to magazine for comics artists and illustrators). The first two are scheduled to appear late this year; BRUSH STROKES is supposed to appear next spring.

NMP also plans a line of comic books. ADVENTURE ILLUSTRATED is envisioned as an up-dated version of TWO-FISTED TALES; FANTASY ILLUSTRATED will contain science fiction and fantasy stories. These will be quarterlies to appear early next year. A line of super-hero titles, bi-monthlies, will also be launched, the first of which is Grass Green's XAL-KOR, THE HUMAN CAT, out now.

Over at Fantaco, due out in November is Fred Hembeck's fourth comic. It's entitled BAH, HEMBECK! and contains 24 new pages of the best our pal has to offer in the self-described " World's Goofiest Comic Magazine." The price is $1.25, $1.50 in Canada.

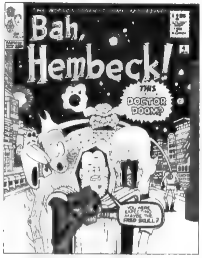
Out this month is SMILIN' ED SMILEY COMICS #2, by Vezina, starring that famous rodent, Smilin' Ed Smiley in an "all crime" issue of 32 pages for $1.25, $1.50 in Canada.

Also out in September is a collection of cartoons by NATLAMP and other magazine-cartoonist John Caldwell. The 64-page magazine will be $2.95, $3.50 in Canada.

Richard Howell will be resuming publication of PORTIA PRINZ OF THE GLAMAZONS in October, using the format upgrades conceived while the property was under the option of the terminated Fantagraphics comics line. It will be numbered Volume 2, Number 1, but price and distribution were yet to be determined.

Flying Buttress Publications will be publishing, in its album format, the new JANUS SERIES, based on a character created and written by Marv Wolfman, and drawn by George Perez with inks by Gene Day. Janus is the son of Asmodeus, who plans to invade a post-disaster Earth -- and Janus hates him, and wants to stop him.

QUESTAR Magazine has announced that Mike Grell will henceforth be the artist on their comic series, JUST IMAGINE: JEANIE, which was first written by its creator Forrest J. Ackerman. The new writer is John Nubbin, and he is said to finally inject the missing characterization and plotting to the strip, which has appeared since QUESTAR #4. Also announced for QUESTAR #11 is a full-color strip by Marc Hempel. #10 is Grell's first issue.



Quality Comic Art Productions, who are publishing the weekly COMIC STRIP NEWS, will have to do without the already advertised HULK, CONAN and SPIDER-MAN, who were nixed by Marvel Comics as the CSN was decided to be "too close to being a comic book." Instead, CSN will contain Joe Kubert's TALES OF THE GREEN BERETS (daily and Sunday), STAR WARS (current, daily and Sunday) and the Sundays matching the 1938 TERRY AND THE PIRATES and the 1940 DICK TRACY. Also included are current LATIGO and 1936 MANDRAKE dailies. They will supply refunds to subscribers who aren't satisfied with the substitutions.

Paragon Publications has hired Craig Zablo and John Beatty to expand the fanzine line to three titles: COMICS SPECTRUM, which will contain super-hero and adventure strips along with pro interviews and portfolios; PARAGON ILLUSTRATED, articles on Golden and Silver age comics and films with super-hero strips illustrated by pro artists; and STAR FEMS, a science fiction magazine with female characters. Jerry Ordway (who drew the covers to TCR #165 and the back cover to #161) will draw the STAR FEMS strip which stars Mysta, Future and Gale Allen, with Paul Gulacy doing the cover. A fourth magazine will be FEMZINE featuring Irish McCalla as Sheena, with interviews and stills.

From the Fog City crew in Vancouver, we get word that George Metzger has sold a five pager to HEAVY METAL and is negotiating for reprint rights to Metzger material from FOG CITY #3. Metzger is also assisting Marv Newland on his animated feature, SING BEAST SING! starring Blackear the Dog. Metzger and his wife Sandy run a childrens' clothing and gift stoe called Mother Goose... Rand Holmes may do work for HEAVY METAL, is currently doing a new HAROLD HEDD, a book of shorts as well as his work for the Vancouver FREE PRESS... Brent Boates is "taking a ten year vacation from comics." ... Sean Newton has been in L.A. for the last eighteen months working on Hanna-Barbera's SONG FOR HEIDI.

European Comics

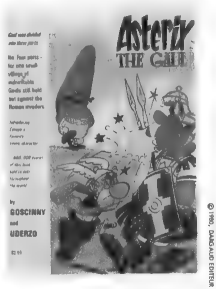
ASTERIX IN THE EUROPEAN TRADITION OF ARTISTIC COLLABORATION: A TURNING POINT
By Paulette Carroll

Unlike their American colleagues, European comic strip authors own their creations. There is no equivalent of the U.S. syndicates. Every European "scenarist," every graphic artist, is and remains a freelancer for the duration of his career: he enters into limited contracts with magazine and album editors, with producers and merchandizers, with ad agencies and discount stamp firms; but he never surrenders the moral or material ownership of his own creation. ASTERIX remained to the last the sole property of Goscinny and Uderzo; not a joint property in the American legal sense (the difference is particularly relevant to the survivor's rights), but one in which they shared profits and responsibilities according to the terms of a specific contract between them.

This kind of independence often leaves even the European fan baffled and incredulous -- let alone the American! It means, for instance, that an artist can decide to drop a successful character because he is tired of him and wants to do something else; when this happened with the Belgian Aidams (TOUNGA) in 1974, the editors of TINTIN Magazine and the chorus of their indignant, clam-

oring readers were quite powerless. Powerless again when another key contributor to the magazine decided to continue his strip -- in another, competitive weekly. And powerless again, despite an actual breach of contract, when the great Jacobs fell catastrophically behind schedule in his comeback story, MORTIMER VERSUS MORTIMER, and the serialization of the strip had to be interrupted for so long that all of fandom was up in arms. Surely Jacobs had gone overboard with his perfectionism this time, but what do you do? Go to court, collect damages, and lose MORTIMER for good? No editor could afford that! The owner of a successful character has the world of comics by its tail. Hergé, faithful to Casterman for over forty years, works at his own pace -- when and if he pleases; for decades he refused to have his first album, TINTIN AU PAYS DES SOVIETS, reprinted. Popular demand was frantic, the publisher was sure of making a mint, but the author considered, with good reason, that this rabid attack on the Soviet Union of 1929 would shed an embarrassing light on his youthful political naiveté and on the Western propaganda lies of the time. It finally came out in 1969 in a thick expensive volume called ARCHIVES HERGE, which included all the early stories in their original version. This ensured that SOVIETS would be read in its proper historical context, and only by the older, more scholarly-minded fans who could afford the tome.

In fact, this laissez-faire system which is so foreign to the supposed home of free enterprise works both ways. It makes the character more vulnerable; in the absence of the vast horde of anonymous foster parents the syndicate can substitute for the original creator, a strip like TINTIN can fall as rapidly with the reputation of its sole author as it has risen. There is more than artistic pride to Hergé's reluctance to show his early work to the public. Youthful fans still comprise a substantial percentage of the market, and one only has to read the letter column of the weeklies to realize how naive they can be. The difference between the latest edition and the latest creation is not necessarily going to be clear to them -- let alone the difference between political and artistic issues. But that, as we have seen extensively in the case of ASTERIX, is not a problem confined to the young! With each new publication, the author puts on the line not only his own reputation and career, but that of his character. MODESTE ET POM POM and CHLOROPHYLLE survived many signatures, but they are the exception. In the land where the creator owns the strip, few indeed are the artists who voluntarily step down and deliver the fate of their heroes into other hands. In the land where the bond between the character and his original creator(s) is perceived as sacred, few heroes indeed can overcome the prejudice attached to any "second-hand" strip. One HAS to take the attitude that "it's no longer the same"; its roots in the European reader range from snobism to moral conviction to article of faith. If, indeed, as rumor has it, Uderzo is preparing to continue ASTERIX by himself, he faces a momentous challenge and is taking an enormous risk. [See TCR #181, page 11, for the latest.] ASTERIX fans must ask themselves two questions. First, can he do it all? That depends neither on him nor on the publisher, nor on the public; the present situation is governed by the inheritance laws of France, and no doubt a little explana-



tion is in order. First, you have to bear in mind that France is not a federal state; such laws are not local, but national matters. This means that practically everyone is aware of them, and European fanzines and other sources rarely bother with more than a cryptic allusion (cryptic to the American, that is). Second, estate processing (a recent experience for me, after my mother's death) is much simpler, less costly, and more rigid than in the U.S. The institution of the will is all but unknown, for the simple reason that the law doesn't allow the individual to dispose of more than a negligible part of his estate by testament. The vast majority of people don't bother. This is particularly true of a married person with children. The spouses' choice of one of three marriage contracts available under the law (holding all property in common, common property limited to acquisitions after the marriage, and totally separate property) determines what proportion of the estate goes to the surviving spouse (respectively, everything, some, and nothing), with the balance going to the children. This rigidity makes probate fast, inexpensive, and simple. It also means that a comic strip writer such as Goscinny has two choices: unless he divests himself of all his rights to the character while still alive, by donation (an absurd notion), his death will make his creation the property of his estate. As of that date, ASTERIX was owned jointly by Uderzo and the Goscinny heirs -- the latter having all the rights, moral, legal and financial, which used to be those of the writer. The question was, therefore, whether they could be persuaded, at the right price or at any price, to sign the rights over to Uderzo or anyone else. This would usually take the form of a new contract. But they held the key to everything, and nothing could be done without their consent.

And what if they WERE persuaded to give it? The second question, of course, is "Can Uderzo do it SUCCESSFULLY?"

I believe not, but I believe that the time is ripe for precisely such a qualified failure as Uderzo is preparing for us. And, if I am right, then the next ASTERIX will do more for the history of comics than any success could, and Uderzo could pay no greater tribute to his deceased closest friend than that demonstratable measure by which he shall fall short of success in spite of his wholehearted and desperate efforts. For there is one thing of which we can be sure: whether or not Uderzo consciously undertakes the task in the face of certain failure in order to demonstrate the portion we have lost; whether or not the secret of the team's magic potion has died with the man who wrote that it could be transmitted only from druid's mouth to druid's ear, and yet never gave Panoramix an apprentice -- the survivor WILL try his very best.

But it is time to look a little more closely at the nature of the collaboration between scenarist and graphic artist in the European tradition. ASTERIX, as most readers already know, is not Goscinny's only strip. As I glance through the disorder of my shelves, the eye catches every once in awhile on "LUCKY LUKE, PAR MORRIS ET G OSCINNY" interspersed among my more complete collection of "ASTERIX, DESSINS (drawings) DE UDERZO, TEXTE DE G OSCINNY." (The occasional English-language "ASTERIX, G OSCINNY AND UDERZO" is a pain in the neck: those spines read from top to bottom, while the French ones read from bottom to top!) In the case of ASTERIX, the contribution of each creator is specified; in the case of LUCKY LUKE, it is left to convention.

And convention dictates that the first name shall be that of the graphic artist. Or so it did, by the sixties. For if you were a writer then, you had come a long way, baby! I remember a young reader protesting in the letter column of TINTIN Magazine that there was no reason to give top billing, invariably, to the graphic artist. The editor replied rather sheepishly that that was the way it was done; things used to be much worse. The man who drew the pictures used to get ALL the credit; the author of the story was never even mentioned. And people didn't use to wonder. Let alone protest.

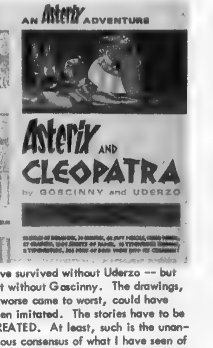
But the spines of ASTERIX albums give only a hint of the deep revolution of this state of affairs which the Goscinny/Uderzo team brought to the world of European comics in the sixties and

© 1966 DARGAUD EDITEUR

seventies. Things get even more interesting on the cover. I had long since noticed that the order in which the two men were listed (whether horizontally or vertically) varied from album to album. I am not a great fan of statistics, but as I was preparing this installment, I could no longer contain my curiosity. I counted. Sure enough: in the course of twenty-four albums, the front cover gives first billing (top or left) to each man exactly twelve times. Perfect, systematic alternation from the very beginning. Not very significant? Blessed are the innocents who have never tried to make a publisher do anything untraditional! It is a safe bet that Uderzo had even more trouble convincing Dargaud to list Goscinny first than convincing Goscinny that their contract should be rewritten in the latter's favor. (For that story, see installment #7, "Of Olives and Naked Women," TCR #181). The original agreement between them followed tradition in giving the graphic artist a lion's share of the profits.

Yet one might argue -- in a European context at least -- that the scenarist's contribution to the strip is by far the greater of the two. His role is not only to write the story and dialogue, but to do the actual framing; in film terms, he is both scriptwriter AND director. He tells the graphic artist what to draw page by page and frame by frame; indeed, it is not unusual for the "drawer" to ask his "director" to sketch each frame, even if it is in kindergarten style, because a scenarist can easily get carried away and lose track of the space limitations within which his collaborator must work. Obviously, to a large extent, the size of a crowd and/or the scope of a panorama determines the size of a frame and limits what else can happen on the same page or even in the same album. In fact, the vast majority of European graphic artists (since the term "drawer," although present with the latter definition in all English dictionaries, suggests nothing but the place where you keep your underwear, I am forced to use this two-word title -- I absolutely REFUSE to talk about "artist" versus "writer" as though they were not BOTH artists!) -- as I was saying, the vast majority of European graphic artists do no more than draw the strip in black ink, leaving rough instructions on the coloring to another specialist. Usually a woman, because the precision of the work is such that a very small hand is almost a prerequisite (here's to the day when they'll recognize the fact that the same principle applies to brain surgery!), this uncredited magician is responsible for all the painstaking artistry which, translated into the printer's technology, makes possible those stunning (especially to unspoiled American eyes) final pages. Even the original ink drawings are rarely entirely by the credited artist. More often than not, he concentrates on the main characters and leaves backgrounds and bit-players (not to mention lettering!) to yet more anonymous helpers. Ironically enough, this is particularly true of those who never fought the tradition which allowed them to hog the stage -- not so much of Uderzo, and not at all of Jacobs and Hergé. (In addition to doing all the writing, the latter REALLY did all the visual work, which is why the minutest detail or the slightest change of hue is significant in their strips!) But how did it all get started?

One possible explanation is that the comic strip genre started primarily as something to LOOK at; in Europe, at least, it started as a medium directed to fairly young children, whose vocabulary and attention span could not cope with complex narration. Indeed, a great many of them (including yours truly) were pre-schoolers; the comics were bought for them by parents who told them a rough version of the story while the toddlers enjoyed the pictures. Though most of these early strips have a naive quality about them, in retrospect, it is a great tribute to the great pioneers Hergé and Jacobs to have introduced sophistication of language and subject matter (would you believe drugs, in THE CIGARS OF THE PHAROAH, for the children of the 1930s?) without losing their young audiences. But as the average age of readers rose steadily, and the genre was taken more and more seriously, attention shifted gradually from the graphic artist to the writer. People are widely aware today of the fact that many great strips stand or fall on the strength of the story and the characterization contributed by the scenarist who determines what people say and how they act, react and interact. By comparison, their looks seem secondary. Everyone realizes that O'Donnell's artistry IS MODESTY BLAISE -- if any proof were needed, one would only have to point to the success of the novels. And when a helpmate such as Romero proves less than an ideal collaborator, one can turn to someone else. This would have been unthinkable in the age of the graphic artist's dominance -- simply because the story and dialogue were NOT that important. And everyone realizes too, alas, that ASTERIX might



have survived without Uderzo -- but not without Goscinny. The drawings, if worse came to worst, could have been imitated. The stories have to be CREATED. At least, such is the unanimous consensus of what I have seen of European reaction to Goscinny's death to date from publishers to critics to the readers in the street.

Which is not to belittle Uderzo's role in the success of ASTERIX. There is a difference between being unimportant and being replaceable. And the situation is further complicated by the cultural climate native to the strip, which caused Uderzo's contribution to the RESPECTABILITY of the strip to be negligible. Quite aside from the fact that ASTERIX rests squarely on the wit, plot and characterization contributed by Goscinny, the French school system has consistently produced gen-

[Continued on page 31]

SUPERMAN by Siegel & Shuster

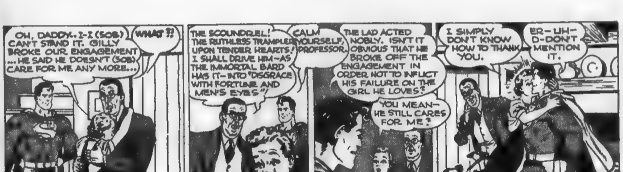
OWING TO HIS FAILURE MARK IN PHYSICS AND THE LOSS OF HIS DEGREE, YOUNG GILMORE SEEMED QUITE DESPERATE.
WHICH WAY DID HE GO?
SUPERMAN!
THAT WAY. I UNDERSTAND HE WAS WORKING HIS WAY THROUGH TO GET A DEGREE REQUIRED FOR A CERTAIN JOB THAT WOULD PERMIT HIM TO MARRY THE GIRL OF HIS CHOICE...
WE'D BETTER FOLLOW HIM...
THERE'S SOMETHING FINE ABOUT THAT BOY. WE MUSTN'T ALLOW HIM TO DO ANYTHING RASH.
SHADES OF PEGASUS! THIS BEATS APOLLO AND HIS SUN CHARIOT!
THAT'S GILMORE DOWN BELOW!
BY THE ALL HAIL HESPERUS! TO QUOTE SHAKESPEARE, THAT'S MY HOUSE!
COPYRIGHT 1940, NATIONAL NEWSPAPER SYNDICATE

GILMORE KNOWS I'M NOT AT HOME. BUT HE'S MY STAR STUDENT. I DID GIVE HIM ENTREE TO MY LIBRARY. WHAT CAN HE WANT THERE?
SHAMEFUL THAT PROFESSOR DUSTE'S STUBBORNNESS HAS BLIGHTED THE LAD'S CHANCE OF HAPPINESS. HE'S CERTAINLY DESERVING OF THE YOUNG LADY WHOEVER SHE IS.
PERHAPS WE CAN STILL HELP HIM, PROFESSOR.
HELLO, GIL DARLING!
JEANIE, HONEY DARLING! THERE'S SOMETHING I'VE GOT TO TELL YOU...
MY DAUGHTER! THIS IS TOO MUCH!!

SO YOUNG GILMORE'S FANCIES TURNS OUT TO BE MY DAUGHTER! IT'S TOO MUCH! I WON'T TOLERATE IT!
BUT, PROFESSOR...
MY DAUGHTER! CAN YOU IMAGINE THAT! SOMETHING MUST BE DONE!
BUT HOW CAN YOU TURN AGAINST GILMORE NOW?
YOU JUST FINISHED EULOGIZING THE BOY. YOU KNOW HE'S REALLY EARNED HIS DEGREE. HIS FAILURE TO GET IT IS ONLY BECAUSE OF PROFESSOR DUSTE'S STUBBORNNESS.
DON'T MISCONSTRUE ME, SIR...
BEFORE, I TOOK A FRIENDLY INTEREST IN THE LAD. NOW I'VE A FAMILY INTEREST! PROFESSOR DUSTE WON'T FLUNK MY FUTURE SON-IN-LAW IF I CAN HELP IT!!

NOW THAT I KNOW IT'S MY DAUGHTER GILMORE PLANS TO MARRY, I'LL FORCE DUSTE TO UPGRADE THAT ZERO ON THE LAD'S PHYSICS PAPER, SO HE CAN GET THE DEGREE HE DESERVES!
THAT'S STILL MY JOB.
GILMORE FLUNKED PHYSICS ONLY BECAUSE HIS PAPER, CITED MY SUPER-POWERS, WHICH DUSTE REFUSES TO ACCEPT AS REASONABLE.
BAH! TOO MUCH REASON HAS SHRIVELED DUSTE'S SOUL!
RIGHT! HIS FEELINGS... HIS HUMAN SYMPATHIES HAVE TO BE AWAKENED.
LOOK—GILMORE'S LEAVING. GET ME DOWN. I WANT TO SPEAK TO MY DAUGHTER...

Copyright 1940, renewed 1968 by National Periodical Publications, Inc.


OH, DADDY-I-I (SOB) CAN'T STAND IT. GILLY BROKE OUR ENGAGEMENT ... HE SAID HE DOESN'T (SOB) CARE FOR ME ANY MORE...
WHAT ??
THE SCOUNDREL!! THE RUTHLESS TRAMP! RENDERED ILL PROFESSOR, I SHALL DRIVE HIM--AS THE IMMORTAL BARD HAS IT--INTO DISGRACE WITH FORTUNE AND MEN'S EYES!
CALM YOURSELF!
THE LAD ACTED NOBLY. ISN'T IT OBVIOUS THAT HE BROKE OFF THE ENGAGEMENT IN ORDER NOT TO INFLICT HIS FAILURE ON THE GIRL HE LOVES?
YOU MEAN--HE STILL CARES FOR ME?
I SIMPLY DON'T KNOW HOW TO THANK YOU.
ER--UH--DON'T MENTION IT.

IF GILMORE WAS UPSET ENOUGH TO BREAK OFF YOUR ENGAGEMENT, I'D BETTER FOLLOW HIM IN CASE HE TRIES SOMETHING EVEN MORE DRASTIC.
BE SURE HE REMEMBERS TO EAT, SUPERMAN.
AND IT LOOKS LIKE RAIN. SO IF HE GOES OUT, MAKE HIM WEAR HIS RUBBERS.
HERE'S HIS ROOMING HOUSE. HE MUST'VE GOTTEN IN BY NOW.
GREAT SCOTT! I HOPE I'M NOT TOO LATE!

WHY--THAT'S A GANGSTER HANGOUT!
GILMORE'S WORKED OUT SOME INSANE SCHEME TO DO AWAY WITH HIMSELF. IF I'M ONLY IN TIME TO STOP HIM.
THERE IT IS. I'LL SEE WHAT I CAN LEARN FROM OUTSIDE FIRST.
JOE'S POOL & BILLIARDS
CAPERING CLIE STICKS! ARE MY X-RAY EYES DECEIVING ME?

GREAT SCOTT! SO THERE GILMORE'S PLAN TO DO AWAY WITH HIMSELF!
AND WHAT'S MORE, I'VE GOT THE EVIDENCE THE POLICE HAVE BEEN TRYING TO UNCOVER FOR YEARS, ENOUGH TO SEND THE WHOLE LOT OF YOU TO THE CHAIR!
JUST LIKE THAT, HE'S TALKIN' HIS WAY INTO THE MORGUE!
THEY'RE ABOUT TO PLUG GILMORE FROM THREE SIDES OF THE ROOM. BY THE TIME I STOP ONE BULLET, THEY'LL GET HIM FROM THE OTHER SIDES!

Copyright 1965, renewed 1993 by National Periodical Publications, Inc.

THE MIDWEST'S GREATEST COMIC BOOK SHOWS!!

PRESENTS

THE THIRD SEASON

PART ONE!

NOVEMBER 9

DECEMBER 14

PICK-CONGRESS HOTEL

520 S. MICHIGAN AVE.

CHICAGO, IL

75¢ ADMISSION

DEALER TABLES $20.00 EACH

ALL TABLES PAID FOR

IN ADVANCE

FOR MORE INFORMATION,

CALL 312-274-1832

DEALERS

Fanzines, Magazines, Books, Posters, Portfolios, Comix

Think of BUD PLANT

Why should you buy from us?

SPEED: We offer over a dozen magazines that can be shipped direct from the printer to you. **We pay the shipping**—and you can't get it any faster way! We ship your order out fast! If you call it in, you can have the order on the way within 12–24 hours. We offer "coming items" every month; you place an advance order and we will ship immediately upon receipt here. No advance payment is necessary.

PACKING: Match ours against anyone! We use all new boxes. Each is additionally reinforced with custom cardboard. We individually wrap easily damaged portfolios and books. Each box is well padded and packed tight to prevent movement and scuffing. We want every item to get to you in perfect condition. Why settle for less?

SELECTION: We offer you the largest variety of items . . . upwards of 1500 different publications are kept in stock. Limited editions, out of print items, imports . . . **the kind of offbeat and unusual publications that set your store apart from the competition.**

HOT OFF THE PRESS: Again, your largest selection. You may place standing orders for 79 continuing publications. Payment? We extend 30 day credit. And, since we bill you just once a month for up to six shipments, you get up to 60 days in which to pay. **You can have shipments of new magazines coming in every single week.**

SERVICE: We are interested in helping you and keeping new items flowing out to you. We make no claims at perfection . . . but we have hundreds of customers who know that they can depend on us. If there's ever a problem, we'll straighten it out. Monthly statements show all activity in your account.

ILLUSTRATED CATALOGS: Some distributors offer monotonous lists with page after page of text. We give you fully detailed descriptions, page count, size, format, cover photos and heavily illustrated informative ads on hot new items. No need to take a chance and get stuck with a bummer . . . or under-order and lose sales.

RELIABILITY: 1980 marks my tenth year of mail order. I've been a collector since 1965—so I understand the importance of fast and friendly service. I think I know what is important to you: speed, careful packing, selection, full information, and efficient and friendly service. If you agree, **send me your business card or letterhead for our free Dealers Package.**

Ten Years of Providing

Fast and Friendly Service!

BUD PLANT, INC. PO Box 1886T Grass Valley, CA 95945

Phone Monday through Friday between 8:00 am and 5:00 pm: 916-273-9588

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
SUSANNE! YOU ALL RIGHT?
NO, I'M NOT...
...THESE TIGHTS ARE A COMPLETE WRITE-OFF!
GAWD COULD BE SAID, I RECKON...
... FOR THIS SCRAWNY SERGEANT!
LISTEN... LISTEN...

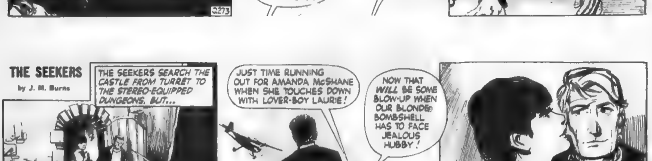
THE SEEKERS
by J. M. Burns
COME ON... RORKE'S BOUGHT IT. ONE OF HIS OWN BOOBY TRAPS, TOO. THE POOR FOOL! BUT HIS HIRED HELP WON'T BE FAR AWAY...
WHAT WAS THAT HE SAID, JACOB, BEFORE HE PEGGED OUT?
SOMETHING ABOUT MCSHANE NOT BEING OFF THE DANGER-LIST YET...
...AND A BOMB STILL AT HIS CASTLE!

THE SEEKERS
by J. M. Burns
OPERATION DESERT RESCUE UNDER WAY— TA-RA! TA-RA!
WHO NEED'S THE GOOD OLD ANZAC CAVALRY?
AND SOON... BONNIE SCOTLAND BOUND...
ANGUS McSHANE, M.P. FOR TANNOCKSHIRE EAST, I PRESUME?
SPEED IT UP YOU TWO! THERE'S A TIME-BOMB TICKING AWAY BACK IN THE McSHANE HOUSEHOLD, REMEMBER!

THE SEEKERS
by J. M. Burns
REACHING CASTLE McSHANE...
WHAT THE DEVIL'S HAMISH DOING UP ON THE BATTLEMENTS?
MAYBE WE'VE CAUGHT YON TRUSTY OLD RETAINER IN THE ACT OF HIDING SOMETHING!
LIKE A SPORRANFUL OF HIGH EXPLOSIVES!
OKAY, HAMISH— WHERE IS IT? WHERE'S THE BOMB?
BOMB, SIR? OCH, THIS IS WORSE THAN ANY BOMB! LOOK...

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns
OCH, YE DON'T KNOW HOW GLAD I AM YOU'RE BACK, MR. McSHANE. LOOK!
NEVER MIND THAT PLANE YOU OLD FOOL! WHERE'S MY WIFE?
UP THERE, SIR! THE MISTRESS IS HAVING FLYING LESSONS WITH THAT LADDIE-FRIEND OF HERS—LAURIE WALTERS!
MY GOD! THE LITTLE IDIOT MAY KILL HERSELF!
OR US!


THE SEEKERS
by J. M. Burns
THE SEEKERS SEARCH THE CASTLE FROM TURRET TO THE STEREO-EQUIPPED DUNGEONS, BUT...
NO TIME-BOMB! NOT EVEN AN EXPLOSIVE HAGGIS!
JUST TIME RUNNING OUT FOR AMANDA McSHANE WHEN SHE TOUCHES DOWN WITH LOVER-BOY LAURIE!
NOW THAT WILL BE SOME BLOW-UP WHEN OUR BLONDE BOMBSHELL HAS TO FACE JEALOUS HUBBY!
OH, JACOB— YOU CLEVER SWEETIE! YOU'VE JUST SOLVED THE WHOLE MYSTERY!
I HAVE?

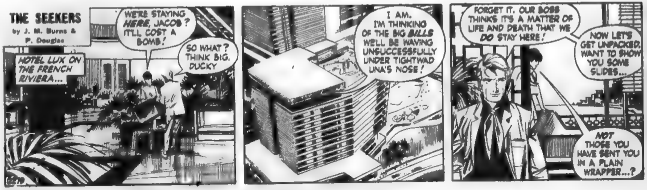
THE SEEKERS
by J. M. Burns
OUR SEARCH FOR THE TIME-BOMB IS OVER, JACOB. AMANDA'S WHAT THAT SERGEANT RORKE MUST HAVE MEANT!
SORT OF GOOD-TIME-BOMB, WHO COULD BLOW McSHANE'S MARRIAGE.
BUT BLONDE BOMBSHELLS CAN BE DEALT WITH EASIER THAN THE OTHER DANGEROUS KIND...
...ESPECIALLY WHEN THE BOYFRIEND IS FORCED TO COOL OFF!
WAIT, YOU TWO—
LET'S GO, JACOB. WE'VE FOUND OUR MAN— AND I GUESS MIREY'S JUST PAINFULLY DISCOVERED THAT IS WHAT SHE'S GOT— A REAL MAN!

THE SEEKERS
by J. M. Burns
SO MUCH FOR THE DISAPPEARING DOUBTS... WISH I COULD DISAPPEAR!
BUT THE SEEKERS ARE SAVED BY THE BELL. THE PHONE BELL...
HERE, SUSANNE— QUICKLY! DROP EVERYTHING, DUCKY!
NOW WHAT?

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & P. Douglas
WE'RE GOING WHERE, BOSS?
YOU HEARD, THE SOUTH OF FRANCE...
...SUNSHINE AND THE GOOD LIFE!
PINCH ME, JACOB. AFTER ALL THAT HORRID SCOTCH MIST IT'S LIKE A DREAM...
BUT FOR SOMEONE DOWN THERE I GUESS IT'S MORE OF A NIGHTMARE, SWEETIE!

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB, IT'S FANTASTIC! A LUSH HOLIDAY ON THE RIVIERA WITH LASHINGS OF EXPENSES...
STOP DROOLING, GIRL! THERE IS A JOB TO BE DONE, DON'T FORGET!
NICE
SO WHAT'S WRONG WITH COMBINING A LITTLE PLEASURE WITH BUSINESS?
NOTHING. DO IT ALL THE TIME
EXCEPT WITH YOU, I NOTICE THE BUSINESS IS ALWAYS THE MONKEY SORT!


THE SEEKERS
by J. M. Burns & P. Douglas
WE'RE STAYING WHERE, JACOB? IT'LL COST A BOMB!
SO WHAT? THINK BIG, DUCKY
HOTEL LUX ON THE FRENCH RIVIERA...
I AM. I'M THINKING OF THE BIG BALLS WE'LL BE HAVING UNFLUCCESSFULLY UNDER TIGHTWAD LINA'S NOSE!
FORGET IT. OUR BOSS THINKS IT'S A MATTER OF LIFE AND DEATH THAT WE DO STAY HERE!
NOW LET'S GET UNPACKED. WANT TO SHOW YOU SOME SLIDES...
NOT THOSE YOU HAVE SENT YOU IN A PLAIN WRAPPER...?

THE SEEKERS
by J. M. Burns & P. Douglas
UPSIDE DOWN! OR DO YOU FIND 'EM MORE KINKY THAT WAY?
THE PENTHOUSE ALWAYS ARE DRAWN, AND JACOB BRIEFS SUSANNE...
THIS SLIDE IS—
...OUR CLIENT, SALINA NORTON. SHE NEEDS OUR HELP IN FINDING...
...BIG JIM NORTON, THE FATHER. DISAPPEARED TWO YEARS AGO IN NAPLES —AND LINA CLASSES THIS MAN TOP PRIORITY!

THE SEEKERS
by J. M. Burns & P. Douglas
THIS GIRL WHO WANTS US TO TRACE HER FATHER—WHEN DO WE CONTACT HER?
WE DON'T, SWEETIE. MAKING THIS OPENING MOVES IS MY DEPARTMENT!
HUH! SHOW HIM A DOLLY IN DISTRESS—ESPECIALLY IF SHE'S A DISHY YOUNG BLONDE—AND HE'S OFF TO THE RACES!
AND JACOB, REALISING THAT NOTHING SPOILS A GUY'S PLANS LIKE A JEALOUS FEMALE, ACTS QUICKLY...
SO IF YOU WERE THINKING OF CRAMPING MY STYLE, SUSANNE, I'M TAKING THIS AS A PRECAUTION...
YOU-YOU ROTTEN, LIGHT-FINGERED MEDIC, JACOB BENEDICK!

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE EMERGES FROM THE POOL, DEMANT AND TOPLESS...
LOOK, IF YOU DON'T MIND ME PARADING AROUND LIKE THIS IT DOESN'T WORRY ME...
OKAY, YOU WIN, YOU BRAZEN FEMALE...
ONLY LET ME HANDLE SALINA, WILL YOU? THE POOR KID'S BEEN PRETTY BROKEN UP, IT SEEMS, EVER SINCE HER FATHER'S DISAPPEARANCE. SHE NEEDS THE PROTECTIVE BIG BROTHER TOUCH...
THEY FIND SALINA ON THE SUN-TERRACE...
WITH...WITH BAD JIM NORTON HIMSELF! BUT SHE SAID HER FATHER WAS MISSING...
AND PAYING A FORTUNE TO HAVE HIM FOUND! NOW THAT IS CURIOUS, ISN'T IT, BIG BROTHER?

THE SEEKERS
by J. M. Burns & P. Douglas
I DON'T GET IT. SALINA NORTON SAID HER FATHER HAD DISAPPEARED—AND THERE HE IS!
TIME WE MUSCLED IN ON THIS MYSTERY THEN...
BUT THE BIG DRUNK SHOWED HIS MUSCLES FIRST...
NOW WHY DID JIM NORTON DO THAT?

THE SEEKERS
by J. M. Burns & P. Douglas
HELL! WHAT WAS IN THAT LAST DRINK? WHERE AM I?
WHERE BIG DADDY DEPOSITED YOU, SWEETIE, FOLLOWING A SURPRISE KNOCK-OUT DROP!
SEEMS JIM NORTON THOUGHT YOU WERE MAKING PASSES AT HIS DAUGHTER
IS HE CRAZY?
AND ARE YOU, SUSANNE? WHAT'S WITH THE UNFRIENDLY FANCY FIREARM?

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & P. Douglas
YOUR TIME HAS COME, JACOB...
...TO CONTACT H.Q. ON MY NEW HIGH SOCI HI-FI TRANSCEIVER! OH, JACOB, IF YOU COULD SEE YOUR FACE
GIMME THAT BEFORE I START TRANSMITTING FOUR-LETTER WORDS!
CALLING SEEKER ONE... UNA, THE CASE THAT NEVER WAS IS OVER! OVER...
CORRECTION RIVIERA ROMEO, THE CASE OF THE MISSING JIM NORTON IS ONLY JUST BEGINNING...

THE SEEKERS
by J. M. Burns & P. Douglas
DOES IT MAKE SENSE TO YOU? BAD MONEY BEING PAID TO THE SEEKERS TO FIND A VANISHED GUY WHO HASN'T VANISHED AT ALL?
SO? SINCE WHEN DID YOU KNOCK A FREE HOLIDAY AT THE CLIENT'S EXPENSE?
BAGS OF SUN AND SEA... MMMM, IT'S A PERFECT ASSIGNMENT, JACOB...
IT'LL BE A PERFECT SUICIDE IF WE DON'T GET OUT OF THAT THING'S PATH! IT'S COMING STRAIGHT FOR US!

THE SEEKERS
by J. M. Burns & P. Douglas
LOOK OUT!
WHEE! MISSED— BY AN EYELASH!
RIGHT, SUSANNE! JUMP ABOARD AS I GO ALONGSIDE THIS MANIAC...
WHY COULDN'T I HAVE GONE INTO FILMS AND RATE A STAND-IN TO DO THESE CRAZY STUNTS?

THE SEEKERS
by J. M. Burns & P. Douglas
HERE GOES— AND THERE'LL BE NO RETAKES!
BUT SUSANNE IS STAGGERED TO FIND AT THE WHEEL...
A KID TRYING TO KILL US?
NO, NO, MAM'SELLE, NOT KILL YOU— COLLECT YOU!
FOLLOW ME, M'SIEUR BENEDICK!
I KNOW THERE MUST BE A FRENCH VERSION OF 'COME IN, NUMBER SEVEN'— BUT THIS IS RIDICULOUS!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
I FOLLOWED THE LADY YOU ARE SEEKING, MADEMOISELLE. SHE IS ON THE BEACH NOW—ALONE!
ALONE, SAYS JUNIOR? FINDING SALINA NORTON IN THIS OVERCROWDED BIRD-WATCHERS PARADISE LOOKS LIKE BEING A REAL—
RETURNING TO THEIR LAUNCH, SUSANNE GIVES JACOB THE INFORMATION...
—PLEASURE HUNT!

THE SEEKERS
by J. M. Burns & P. Douglas
THE SEEKERS SCAN THE RIVIERA BEACH FOR THEIR MYSTERIOUS QUARRY...
GOT HER! MISS SALINA NORTON IN THE SUN-KISSED FLESH...
BEFORE YOU START RENDERING AN ODE TO HER FRECKLES, JACOB, TELL ME HOW YOU PROPOSE TO ATTRACT HER ATTENTION IN THIS LOT?
THATAWAY SWEETIE!
WHAT—YOU? WATER SKIING? THIS I WOULDN'T MISS FOR A GALLON OF FRENCH PERFUME!

THE SEEKERS
by J. M. Burns & P. Douglas
OKAY, YOU'VE PROVED YOU'RE A WOULD-BE CHAMP ON WATER SKIS. WHAT NOW, O GREEK GOD?
I'LL...ET GO THE STRING...
...AND WITH A BIT OF LUCK, I'LL ZOOM STRAIGHT INTO THE ARMS OF OUR POLLY CLIENT...
AND HE WAS, THE JAMMY SO-AND-SO! NOW PERHAPS JACOB WILL FIND OUT JUST WHY SALINA NORTON'S MISSING FATHER ISN'T!

THE SEEKERS
by J. M. Burns & P. Douglas
SALINA NORTON, THE SEEKERS' CLIENT IS INTERVIEWED—JACOB BENEDICK STYLE...
ENCHANTÉ, AS THE NATIVES SAY
LET'S KEEP IT TO GOOD OLD HARMLESS ENGLISH, SHALL WE, MR. BENEDICK? I NEED YOUR HELP...
AND I NEED SOME ANSWERS, MISS NORTON, BUT FIRST...
MMMM?
DON'T FIGHT IT... PLEASE!

The Menomonee Falls Gazette

THE INTERPLAN LAW SERVICE SHIP DOCKS WITH GIDEON'S BATTERED EXPLORER...
YOUR MATE'S IN BAD SHAPE, CAPTAIN... EVEN OUR MEDICAL FACILITIES MAY NOT SAVE HIM.
YOU CAN'T TAKE ME AWAY...! I OWE GIDEON... FOR SHANGHAIING ME INTO EIGHT YEARS OF HELL ABOARD THIS TUB...!
HE'S DELIRIOUS... MOVE HIM OUT.
SOMEDAY I'LL FIND YOU, GIDEON... FIND YOU AND KILL YOU FOR ALL YOU'VE DONE...!
IF YOU'RE EVER GOOD ENOUGH, GONNY, I'LL LET YOU KNOW. MEANTIME...
...I'LL BE WAITING.
MORE MEMORIES: I.L.S. MEDICS FIGHTING TO SAVE REX'S LIFE...
...AS GIDEON'S PARTING TAUNT GIVES HIM THE WILL TO PULL THROUGH.
"WHEN YOU'RE GOOD ENOUGH... I'LL BE WAITING!" THAT MISERABLE OLD STAR DOG... I'LL SHOW HIM!
FINDING GIDEON COULD TAKE A LONG TIME... WHAT HAPPENS MEANWHILE?
REALLY HADN'T THOUGHT, DOCTOR... I SURE WON'T SPEND ANOTHER EIGHT YEARS EXPLORING UNKNOWN SPACE!
UNDERSTANDABLE. STILL... IT'S EXPERIENCE FEW EVER GET. NOT EVEN STAR HAWK VOLUNTEERS.
YOU ACCEPT VOLUNTEERS?
USUALLY JUST ACADEMY GRADS. OF COURSE, THERE ARE EXCEPTIONS. IF AN INDIVIDUAL HAS SAY... SPECIAL EXPERIENCE...

STAR HAWKS
by Archie Goodwin & Gil Kane

LEFT BEHIND BY GIDEON, REX JOINS THE ORGANIZATION THAT SAVED HIS LIFE...
...AND FINDS HIS RUGGED APPRENTICESHIP UNDER THE RUTHLESS EXPLORER CAPTAIN...
...GIVES HIM AN EDGE OVER OTHER NEWCOMERS TO THE STAR HAWKS...
...PARTICULARLY IN ACTION!
THOUGH RULES AND REGULATIONS PLAGUE HIM A BIT... REX FINDS IN THE I. L. G. SOMETHING DENIED HIM, EVEN ON EARTH...
HOME.
BUT THROUGH THE YEARS AND ALL HIS SUCCESSES...ONE IMAGE STILL HAUNTS HIM.
GIDEON! YOU SENT WORD THAT YOU'RE WAITING...
WELL, I'M HERE... AND I'M READY!
© 1979 United Feature Syndicate, Inc.

THIS IS EARTH CUSTOMS. STAR HAWK. YOUR SKY CAR HAS BEEN CLEARED FOR LANDING...
...THOUGH THIS SECTOR YOU'VE CHOSEN IS NOT RECOMMENDED TO VISITORS.
IT'S ALL RIGHT, CUSTOMS... I'VE BEEN HERE BEFORE. I KNOW WHAT I'M GETTING INTO.
I'M JUST NOT TOO CERTAIN WHAT IT WILL TAKE TO GET OUT!
© 1979 United Feature Syndicate, Inc.

The Menomonee Falls Gazette

EARTH! THE YEARS HAVEN'T BEEN ANY KINDER TO IT SINCE GIDEON SHANGHAIED ME AWAY.
BEEN THROUGH SO MUCH... I'VE FORGOTTEN HOW BAD IT WAS HERE.
"I'VE COME A LONG WAY SINCE THAT TIME SPACE PIRATES ATTACKED OUR RETURNING EXPLORER SHIP...
"...ONLY TO BE ROUTED BY A STAR HAWK PATROL!
"BUT THEY LEFT ME NEAR DEATH...
D-DUMPING ME, GIDEON?
WHEN YOU'RE GOOD ENOUGH, SONNY... I'LL BE WAITING.
SOMEDAY I'LL FIND YOU AND KILL YOU...!
MEDICS AT STAR HAWK BASE SAVED ME, AND WITH INTERPLAN LAW SERVICE I FOUND SOMETHING I NEVER HAD BEFORE...
"...A HOME."
GOING DOWN INTO THE SUB-SURFACE CITIES ALONE? DANGEROUS...EVEN FOR A STAR HAWK.
IT'S ALL RIGHT, SOMEONE'S WAITING FOR ME.
© 1979 United Feature Syndicate, Inc.

CONFRONTATION! REX AND GIDEON... FACE TO FACE!
Y-YOU'RE GOING BLIND...?!
IT HAPPENS, SONNY... YOU TRAVEL UNCHARTED SPACE LONG ENOUGH TO KNOW. WE WARPED TOO CLOSE TO A SOLAR FLARE LAST EXPLORATION TRIP.
BEFORE IT WAS TOO LATE, I WANTED TO SEE WHAT YOU DID WITH THE PROMISE YOU SHOWED...BENEATH ALL THE CUSSEDNESS!
I HATED YOU, GIDEON...
...BUT IF YOU HADN'T PICKED ME OUT OF EARTH'S SLUMS, GOADED AND DRIVEN ME SO HARD...I WOULDN'T BE WHAT I AM TODAY, A STAR HAWK.
LAST TIME I SAW YOU, I SWORE I'D KILL YOU, GIDEON. I'M GOING TO SETTLE FOR THANKING YOU...IF YOU THINK I'M GOOD ENOUGH.
YOU'LL DO, MISTER... YOU'LL DO FINE.
KANE
4-10

The Menomonee Falls Gazette

THE EDGE OF THE BARNUM SYSTEM. A LIGHT SHATTERS THE VOID OF DEEP SPACE...
THE LIGHT OF A SHIP COMING OUT OF WARP DRIVE.
A SHIP UNLIKE ANY THE CIVILIZED GALAXY HAS EVER SEEN...TOTALLY ALIEN.
ALMOST INSTANTLY IT BEGINS TO DISGORGE AN OMINOUS CARGO...
FIGHTER CRAFT! WAVE AFTER WAVE.
BREAKING INTO SEPARATE FLIGHTS...
...ONE FOR EACH PLANET IN THE BARNUM SYSTEM.
© 1979 United Feature Syndicate, Inc.

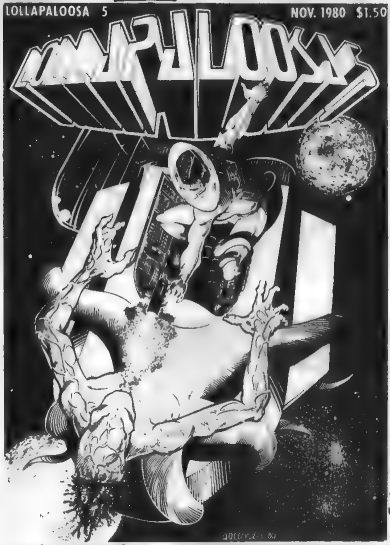
BARNUM! LARGEST WORLD IN THE SYSTEM. HOME OF THE STAR HAWK CENTRAL HEADQUARTERS.
...PRIME TARGET FOR THE UNKNOWN SHIPS!
MINUTES LATER, IN PLACE OF STAR HAWK COMMAND... THERE IS RUIN.
MEANWHILE, ALL NEIGHBORING PLANETS ALSO SUFFER ...AS THE STAR HAWK BASE ORBITING ESMERALDA BARELY HAS TIME TO OBSERVE!
CHIEF AGENT BENYON...!
A MASSIVE ATTACK FORCE IS COMING OUR WAY!
ALL PERSONNEL ...BATTLE STATIONS! THIS IS A PRIORITY-A ALERT!
© 1979 United Feature Syndicate, Inc.

STAR HAWKS
by Archie Goodwin & Gil Kane

PRIORITY-A ALERT! HOOSEGOW PERSONNEL SCRAMBLE TO THEIR BATTLE STATIONS!
WE'RE READY, ALICE K.— MUCH AS ANY OUTFIT EQUIPPED FOR LAW ENFORCEMENT RATHER THAN INTERSTELLAR WARFARE CAN BE.
WE'LL IMPROVISE, NORLEANS.
© 1979 United Feature Syndicate, Inc.
JUST LIKE IN STAR HAWKS TRAINING. HUH? BUT WHOEVER'S ATTACKING HAS CRIPPLED EVERY PLANET IN THE SYSTEM.
BY USING SURPRISE THIS TIME THEY DON'T HAVE IT.
AND WHATEVER HAPPENS...THEY'RE GOING TO KNOW THEY'VE BEEN IN A FIGHT!
KANE GILSON
6-18

IN THE BARNUM SYSTEM, THE LAST DITCH DEFENSE OF THE HOOSEGOW BEGINS...
BUT LIGHT YEARS AWAY, IN ONE OF OLD EARTH'S SUBTERRANEAN CITIES...
ANOTHER ROUND! INNKEEPER... THIS STAR HAWK AND I HAVE A LOT TO CELEBRATE!
BAR
KANE GILSON
6-19
© 1979 United Feature Syndicate, Inc.
WOULDN'T BE A STAR HAWK... EXCEPT FOR YOU, GIDEON. GLAD I GOT THIS LEAVE TIME TO SAY THANKS.
DON'T WASTE IT ALL ON AN OLD SPACE HOUND, REX. YOU SAID YOU HAD A GIRL?
A LADY ALICE K. BENYON... MY BOSS ON THE HOOSEGOW. NOT THE RELENTLESS SLAVE DRIVER YOU WERE, BUT--
HEY!

"LOLLAPALOOSA IS THE ULTIMATE FANZINE" STEVE MAYHUE "ANOTHER WINNER SAVOR IT FOR ALL YOU'RE WORTH, YOU CANNOT AFFORD TO MISS IT" "COMICS '80" "LOLLAPALOOSA HAS TO BE THE BEST FANZINE I'VE EVER READ IN MY LIFE" PETER DONOHUE "THE PRO ART WAS FABULOUS, YOUR ART WAS MAGNIFICENT, THE INDICE WERE ALL EXCELLENT" JOHN HARRIS "TRULY BEAUTIFUL" DAVE MOWHELL "LOLLAPALOOSA IS AN EXTREMELY FINE FAN PROJECT" "FANZINE NEWS AND REVIEWS" "JAY VAN BOCKEL "I CAN ONLY SAY ONE THING TO DESCRIBE MY REACTION 'WOW!' IT WAS THE BEST DARN ZINE I HAVE EVER READ" JIM VALENCIA "THIS BOOK IS REALLY EXCELLENT" MATT BUCHER ALL THESE COMMENTS ARE ABOUT PAST ISSUES OF LOLLAPALOOSA, SO BRACE YOURSELF FOR :



THE GREATEST ISSUE OF LOLLAPALOOSA YET!

ARTICLES!

'THE BOB KANE BATMAN EXHIBIT - TWO VIEWS' ONE POSITIVE AND ONE NEGATIVE REPORT ON THE CREATOR OF BATMAN AND HIS CHICAGO ART SHOW.

'THE FICTION HOUSE ARTISTS' A LOOK AT THE PEOPLE BEHIND THE POPULAR GOOD GIRL COMIC ART.

'THE GREAT COMIC BOOK WAR' AN IN-DEPTH ARTICLE ABOUT NEAL ADAMS AND HIS UPHILL FIGHT FOR BETTER BENIFITS FOR COMIC ARTISTS.

PLUS

'A LONG LOOK BACKWARDS-MY 30-YEAR LOVE AFFAIR WITH E.C. COMICS' GEORGE SNOWDEN TALKS ABOUT GROWING UP WITH E.C. AND HIS FRIEND BILL GAINES.

COMICS!

'THE VOYAGERS' AN AIRBRUSHED ADVENTURE OF SPACE TRAVE

'THE HAUNTING BEAST' THE WEREWOLF STRIKES AGAIN

'THE SUPERHERO' IF THERE WAS A SUPER-HERO, COULD HE TAKE THE PRESSURE?

'OVERLOAD' ART! THE PROBLEMS WITH NUCLEAR POWER

LOLLAPALOOSA#5 ALSO FEATURES THE BES PROFESSIONAL AND FANART AVAILABLE

NEAL ADAMS	DAN ADKINS	BILL ANDERSON
JOHN BEATTY	TERRY BEATTY	MICHAEL CHEN
ERIC GENLIN	EARL GEIER	ALAN HANLEY
REX LINDSEY	MITCH O'CONNELL	WENDI PINI
MIKE SAENZ	JOE STATON	GARY WRAY

ONLY $1.50 PLUS 55¢ POST

BACK ISSUES ©

#1 CONTAINS THE LARGEST EVER ILLUSTRATED ADAMS INDEX AND THE WRIGHTSON INDEX PT II. COMIC STRIPS ARE: 'THE UNWILLING GHOST HUNTER,' 'THE DWELLER,' AND 'THE ORIGIN OF DEATH MASK.' ART BY: N. ADAMS, E. CHAN, H. CHAYKIN, M. KALUTA, A. KUPPERBERG, M. ROGERS & I.T. STATON. NO ADS, 56 PAGES. $1.75 + 55¢ POST.

#3 FEATURES A 2 COLOR COVER BY E. CHAN. 5 IN-DEPTH ILLUSTRATED INDEXES OF: N. ADAMS, PT II, H. CHAYKIN, B. SMITH, J. STARLIN & B. WRIGHTSON PT III. AN EXTENSIVELY RESEARCHED ARTICLE, E.C. COMICS: THE CAUSE OF JUVENILE DELIQUENCY? 2 COMIC STRIPS: 'THE HUNT' AND 'THE LAST LAUGH' STARRING THE BATMAN AND THE JOKER. ART BY: N. ADAMS, V. BODE, F. BRUNNER, J. BUSCEMA, H. CHAYKIN, A. FELDSTEIN, M. GRELL, J. BOLACY, F. HEMBECK, T. KAMEN, J. KIRBY, R. KRENKEL, J. KURTZMAN, D. MARTIN, A. MILGROM, M. NASSER, D. NEWTON, M. ROGERS, B. SMITH, J. STARLIN, J. STATON, D. VOHLAND, M. VOSBURG, W. WOOD AND B. WRIGHTSON AMONG OTHERS. LIMITED TO 300 SIGNED AND NUMBERED COPIES. NO ADS. 52 PAGES. $1.75 + 65¢ POST.

#4 ALL ARTISTS ISSUE. ILLUSTRAT ED BY: N. ADAMS, A. ALACALA, J. BYRNE, G. DAY, D. MARTIN, A. M GROM, M. SAENZ, W. SIMONS B. SMITH, W. WOOD, B. WRIGHT SON AND FANDOMS. C. DRAP E. DUMPIT, T. BEATTY, B. BLEVIN G. KOCHELL, P. DALY, M. HEIKE HAZELWOOD AND MORE. LIMITED TO 800. NO ADS. 60¢ + 40¢ POST.

DEALERS RATES FOR 10 or MORE COPIES P.P. #2 75¢ ea. #3 $1 ea. #4 40¢ ea. #5 90¢ ea.

ADD 15¢ PER ORDER FOR MAILING ENVOLPE. ORDERS OUTSIDE U.S. ADD 10% LOLLAPALOOSA IS NON-PROFIT.

ORDER FROM: MITCH O'CONNELL, 5438 N. LAKEWOOD, CHICAGO, IL. 60640

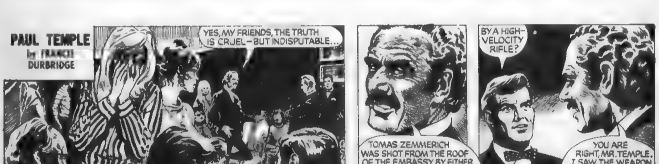
PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
EGON BORST INTRODUCES TEMPLE TO MEMBERS OF THE BORAVIAN CLUB
MR. TEMPLE — THIS IS YUNI OCH, LEADER OF OUR ANTI-KORVIZCA GROUP IN LONDON
DO YOU KNOW, MR. TEMPLE, THAT TOMAS'S ENGLISH FIANCÉE, MARA TOWNSEND, IS A PRISONER IN THE BORAVIAN EMBASSY?
YOU ARE SURE OF THAT?
25
QUITE SURE. WE HAVE OUR SYMPATHISERS WITHIN THE EMBASSY. ONE OF THEM WILL BE WITH US SOON — FURTHER NEWS OF MARA, I HOPE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
SO YOU HAVE A MAN PLANTED IN THE EMBASSY, AND HE DARES TO COME HERE?
YES — HE IS THE CHIEF STEWARD TO THE AMBASSADOR ... AND HE TRAVELS HERE VERY CIRCUMSPECTLY, USUALLY BY WAY OF THE ROOF!
IN A "SMALL BACK ROOM" AT THE BORAVIAN EMBASSY, MARA IS IN THE CARE OF DENSICA, A MEMBER OF THE SECURITY STAFF
YOU KNOW PERFECTLY WELL THAT THE AMBASSADOR HAS NO RIGHT TO HOLD ME HERE AGAINST MY WILL
I HAVE NOTHING TO SAY
20
I SHALL HAVE A HELL OF A LOT TO SAY WHEN I GET OUT OF HERE — AND NOTHING TO YOU? ADVANTAGE, YOU FEMALE FASCIST!

PAUL TEMPLE
by FRANCIS DURBRIDGE
IN A ROOM BEHIND THE BAR AT THE BORAVIAN CLUB, TEMPLE LEARNS MORE ABOUT THE "FREEDOM MOVEMENT"...
WE HAVE DIFFICULTY IN KEEPING OUR YOUNG SUPPORTERS IN CHECK...
27
THEY ARE ALL FOR A FRONTAL ATTACK ON THE EMBASSY NOW! WE ARE TELLING THEM TO WAIT UNTIL NEXT WEEK — THE NIGHT OF THE EMBASSY BANQUET
AH, HERE COMES GIORGIO!
YOUR MAN AT THE EMBASSY?
YOU COULD CALL HIM THAT!

PAUL TEMPLE
by FRANCIS DURBRIDGE
COME RIGHT IN, GIORGIO... WE HAVE A GUEST!
28
DON'T TELL ME, YUNI — I ALREADY KNOW MR. PAUL TEMPLE, BY REPUTE
TELL US, GIORGIO — WHAT IS THE TRUTH ABOUT THE SHOOTING OF TOMAS ZEMMERICH?
I CAN TELL YOU THAT, YUNI — FOR I WAS AN EYE-WITNESS!


PAUL TEMPLE
by FRANCIS DURBRIDGE
YES, MY FRIENDS, THE TRUTH IS CRUEL—BUT INDISPUTABLE...
TOMAS ZEMMERICH WAS SHOT FROM THE ROOF OF THE EMBASSY, BY EITHER CHURNOV OR LANGSTROM, OF THE INTERNAL SECURITY FORCE. I SAW THEM BOTH ON THE ROOF AT THE TIME
BY A HIGH-VELOCITY RIFLE?
YOU ARE RIGHT, MR. TEMPLE. I SAW THE WEAPON BEING SMUGGLED DOWNSTAIRS. IT HAD A TELESCOPIC SIGHT AND SOME SORT OF SILENCER

PAUL TEMPLE
by FRANCIS DURBRIDGE
WHY SHOULD A YOUNG MAN LIKE TOMAS ZEMMERICH BE SHOT DOWN IN COLD BLOOD?
BECAUSE HE WAS THE SON OF HIS FATHER...
AND THE EMBASSY LEARNED OF HIS TRUE IDENTITY—HIS FATHER IS THE GREAT PATRIOT, PROFESSOR ZEMMERICH, PRISONER OF THE STATE
THE EMBASSY ALSO DISCOVERED THAT TOMAS HAD A GROWING INFLUENCE ON THE FREEDOM MOVEMENT OUTSIDE BORAVIA—ESPECIALLY AMONG YOUNG, LIBERAL

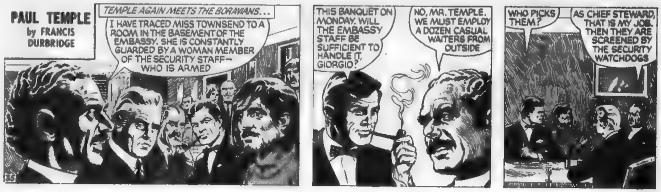
PAUL TEMPLE
by FRANCIS DURBRIDGE
CAN YOU TELL US ANYTHING ABOUT HIS FIANCÉE, MARA TOWNSEND, GIORGIO?
INDEED I CAN...
SHE WAS PICKED UP BY THE SECURITY POLICE AND IS NOW IN THEIR HANDS—GUARDED BY A FEMALE DRAGON CALLED DENSKA
SHE HAS BEEN INTERROGATED—SO FAR WITHOUT VIOLENCE, FORTUNATELY, BECAUSE YOUNG ZEMMERICH WAS DISCREET, SHE KNEW LITTLE ABOUT OUR MOVEMENT—AND COULD THEREFORE TELL LITTLE

PAUL TEMPLE
by FRANCIS DURBRIDGE
IS THERE ANY CHANCE OF GETTING MARA TOWNSEND OUT OF THE EMBASSY?
IT WOULD BE DIFFICULT—AND DANGEROUS
NEVERTHELESS, IT MUST BE ATTEMPTED, GIORGIO. YOU MUST FIND OUT WHERE SHE IS BEING HELD AND WHAT SECURITY MEASURES ARE IN FORCE
WE WILL MEET AGAIN TOMORROW... I HOPE YOU CAN JOIN US, MR. TEMPLE?
I SHALL BE HERE!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE DISCUSSES THE ZEMMERICH AFFAIR WITH INSPECTOR VOSPER
IT SEEMS THAT YOUNG ZEMMERICH WAS SHOT WITH A RIFLE — FROM THE ROOF OF THE BORAVIAN EMBASSY
IT SEEMS THAT YOUR SOURCES OF INFORMATION — AND I DON'T WANT TO KNOW ABOUT THEM — ARE ON THE BALL, TEMPLE...
33
THE ANGLE OF THE ENTRY WOUND AND EXIT WOUND, AS RELATED TO THE SPOT WHERE THE BULLET WAS FOUND, TENDS TO SUPPORT YOUR THEORY
THEORY MY FOOT! I COULD PRODUCE AN EYE-WITNESS — EXCEPT THAT THERE IS A BULLET WAITING FOR HIM, TOO!
I MUST REMIND YOU THAT NOBODY KNOWS IN WHAT POSITION ZEMMERICH WAS SITTING, SO THAT THE FORENSIC EVIDENCE CANNOT BE POSITIVE AND WE HAVE NO REAL PROOF

PAUL TEMPLE
by FRANCIS DURBRIDGE
AND WHAT ARE YOU DOING ABOUT THE GIRL — MARA TOWNSEND? I KNOW FOR A FACT THAT SHE IS BEING HELD IN THE EMBASSY
BUT WE DO NOT KNOW FOR CERTAIN. WE MERELY SUSPECT...
34
DO YOU KNOW THAT THERE IS TO BE A BIG DEMONSTRATION OUTSIDE THE EMBASSY ON THE NIGHT OF THE ANNIVERSARY BANQUET?
WE DO, AND THERE WILL BE AN ADEQUATE POLICE FORCE TO KEEP SOME SORT OF ORDER
TO BE FRANK, WE FEAR A VERY VIOLENT REACTION
HARDLY SURPRISING, SO WHY DON'T THE FOREIGN OFFICE TAKE SOME POSITIVE ACTION NOW? A LOT OF PEOPLE HAVE BEEN DROPPED IN DIPLOMATIC CHANNELS, VOSPER!


PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE AGAIN MEETS THE BORAVIANS...
I HAVE TRACED MISS TOWNSEND TO A ROOM IN THE BASEMENT OF THE EMBASSY. SHE IS CONSTANTLY GUARDED BY A WOMAN MEMBER OF THE SECURITY STAFF — WHO IS ARMED
35
THIS BANQUET ON MONDAY. WILL THE EMBASSY STAFF BE SUFFICIENT TO HANDLE IT, GIORGIO?
NO, MR. TEMPLE. WE MUST EMPLOY A DOZEN CASUAL WAITERS FROM OUTSIDE
WHO PICKS THEM?
AS CHIEF STEWARD, THAT IS MY JOB. THEN THEY ARE SCREENED BY THE SECURITY WATCHDOGS

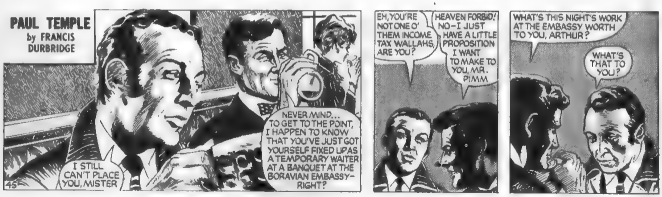
PAUL TEMPLE
by FRANCIS DURBRIDGE
COULDN'T YOU PLANT A FEW MEMBERS OF YOUR FREEDOM MOVEMENT AMONG THESE WAITERS YOU WILL IMPORT FOR THE EMBASSY BANQUET?
AN EXCELLENT IDEA, MR. TEMPLE
36
IMPOSSIBLE! WE ARE TOO WELL KNOWN TO THE TRAITORS AT THE EMBASSY
THEN PERHAPS I COULD POSE AS A WAITER?
WE COULD NOT PERMIT THAT, MR. TEMPLE. THE RISK WOULD BE TOO GREAT

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
IF YOU COULD SMUGGLE ME INTO THE EMBASSY AMONG THE CASUAL WAITERS YOU EMPLOY FOR THE BANQUET, GIORGIO...
THAT SHOULD NOT BE IMPOSSIBLE...
BUT YOU COULD SO EASILY BE CAUGHT, MR. TEMPLE!
THAT'S A RISK I'M PREPARED TO TAKE, YUN!
THE MAIN THING IS THAT MARA TOWNSEND MUST BE REMOVED FROM THE EMBASSY—AND NEITHER THE FOREIGN OFFICE NOR SCOTLAND YARD SEEM TO BE DOING ANYTHING ABOUT IT
PAUL TEMPLE
by FRANCIS DURBRIDGE
FIRST OF ALL, I MUST HAVE A ROUGH PLAN OF THE GROUND FLOOR AND BASEMENT OF THE EMBASSY. CAN YOU PROVIDE THAT, GIORGIO?
OF COURSE.
THEN WE MUST BRIBE ONE OF THE WAITERS YOU EMPLOY FOR THE BANQUET TO LET ME TAKE HIS PLACE
I SHALL ALSO WANT AN EXACT DESCRIPTION OF THIS WOMAN —DENSKA— WHO IS GUARDING MARA TOWNSEND
I WILL LET YOU HAVE A PHOTOGRAPH —EVEN IF I HAVE TO ROB THE EMBASSY SECURITY FILES!
PAUL TEMPLE
by FRANCIS DURBRIDGE
NEXT DAY A MEMBER OF THE BORAVIAN CLUB DELIVERS A SEALED PACKAGE TO TEMPLE'S HOME...
MRS. TEMPLE? THIS IS FOR YOUR HUSBAND—AND IT IS URGENT!
I UNDERSTAND ...THANK YOU!
NOW LET'S SEE IF GIORGIO HAS DONE HIS HOMEWORK!
GOOD FOR GIORGIO... A NEAT PLAN OF THE EMBASSY FIRST FLOOR—INCLUDING THE BANQUETING HALL... AND ANOTHER ONE OF THE BASEMENT SHOWING THE ROOM WHERE MARA TOWNSEND IS A PRISONER...
PAUL TEMPLE
by FRANCIS DURBRIDGE
SO THIS IS DENSKA—THE FEMALE DRAGON WHO GUARDS POOR MARA/
DRAGON SEEMS TO BE THE WORD!
LET'S SEE WHAT IT SAYS ON THE BACK... "THIS IS DENSKA, MISS TOWNSEND'S GUARD, 5'4" & LIGHT BUT TOUGH, RED HAIR, BLUE EYES, AGED 26, LOOKS OLDER..."
SHE CERTAINLY DOES!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
NOW, STEVE, I HAVE SOME SHOPPING FOR YOU TO DO...
SHOPPING?
41
FIRST, HIRE OR BUY A RED WIG AS NEAR AS POSSIBLE TO DENSKA'S HORRIBLE HAIR-DO ... PROBABLY HAVE TO GO TO A THEATRICAL WAGGERY.
M-M-M-M-M... NEXT?
THEN HIRE ME A COMPLETE WAITER'S OUTFIT— ROUGHLY MY SIZE —WHITE TIE, ETC...
PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE DECIDES TO 'CASE THE JOINT'...THE REAR OF THE BORAVIAN EMBASSY...
42
THAT MUST BE AN UNDERGROUND GARAGE...PROBABLY ON THE SAME LEVEL AS THE ROOM IN WHICH THEY'RE HOLDING MARA TOWNSEND... I'LL TAKE A CLOSER LOOK
H-M-M-M-M..! I HOPE IT WILL BE EASIER TO GET OUT THIS WAY THAN IT WOULD BE TO GET IN!
PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE MEETS GIORGIO, CHIEF STEWARD AT THE BORAVIAN EMBASSY, OUTSIDE A CATERING STAFF EMPLOYMENT AGENCY...
I'LL SORT OUT A LIKELY ONE FOR THE TAKE-OVER!
THEY HAVE SOME WAITERS FOR ME TO INTERVIEW. I'LL PICK A DOZEN AND AS THEY COME OUT...
43
HALF AN HOUR LATER...
A PRETTY MIXED BUNCH!
THAT ONE, I THINK, MR. TEMPLE...MOST OF THE REST ARE SPANISH OR ITALIAN! HIS NAME'S ARTHUR PIMM
RIGHT... LEAVE HIM TO ME, GIORGIO!
PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE MAKES CONTACT WITH A WAITER HIRED FOR THE BORAVIAN EMBASSY BANQUET...
HELLO, ARTHUR. DON'T YOU REMEMBER ME?
NO, MISTER, I DON'T!
44
LET ME REFRESH YOUR MEMORY— WITH A PINT!
WHO ARE YOU, ANYWAY?
THERE WE ARE, ARTHUR...NOW LET'S HAVE A LITTLE CHAT!


PAUL TEMPLE
by FRANCIS DURBRIDGE
I STILL CAN'T PLACE YOU, MISTER
NEVER MIND... TO GET TO THE POINT, I HAPPEN TO KNOW THAT YOU'VE JUST GOT YOURSELF FIXED UP AS A TEMPORARY WAITER AT A BANQUET AT THE BORAVIAN EMBASSY— RIGHT?
EH, YOU'RE NOT ONE O' THEM INCOME TAX WALLAHS ARE YOU?
HEAVEN FORBID! NO—I JUST HAVE A LITTLE PROPOSITION I WANT TO MAKE TO YOU, MR. PIMM.
WHAT'S THIS NIGHT'S WORK AT THE EMBASSY WORTH TO YOU, ARTHUR?
WHAT'S THAT TO YOU?

PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU MEAN—YOU WANT TO TAKE OVER THIS JOB O' MINE AT THE EMBASSY? YOU A SECRET AGENT OR SOMETHING?
NOT QUITE... AS A MATTER OF FACT, THERE'S A GIRL THERE... I'VE JUST GOT TO GET TO SEE HER
SO THAT'S THE ANGLE, IS IT? BIT O' ROMANCE, EH? WHAT'S IT WORTH, MISTER?
IF YOU LET ME TAKE ON YOUR JOB, AND LEND ME YOUR CARDS JUST FOR THAT ONE NIGHT, I'LL PAY YOU DOUBLE WHAT THE EMBASSY ARE OFFERING
YOU'RE ON, MATE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
"STANDING SCREENED 3 - SECURITY MAN AT THE BORAVIAN EMBASSY..."
FOR ARTHUR PIMM, WAITER, TEMPLE IS
OCH, WHAT A LOAD O' BLARNEY!
'SS RIDEICULOUS!
NEXT!
NAME?
IT'S ON ME CARDS, GUV—ARTHUR PIMM, 149 A GUNDER ROAD BATTERSEA...
HAVE YOU ANY POLITICAL AFFILIATIONS?
NOT SO'S YOU'D NOTICE. USED TO BE LABOUR, BUT I SORT O' PROPPED OUT. TOO BUSY, YOU MIGHT SAY!

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE PASSES HIS SECURITY SCREENING AT THE EMBASSY...
EVERYTHING ALL RIGHT, MR...ER... PIMM?
EVERYTHING ALL RIGHT? I'M SIGNED ON...
...AND LATER...
I SAID "APPROXIMATELY" MY SIZE... APPROXIMATE IS THE WORD, STEVE!
NONSENSE! YOU LOOK EVERY INCH A WAITER... WITH A FEW INCHES LEFT OVER
AND HOW ABOUT THIS? IT'S AS NEAR AS I COULD GET TO THE PHOTOGRAPH
EXCELLENT... DENISA TO THE LIFE!

THE

EMPIRE LIKES CAPS

Authorized caps from STAR WARS/EMPIRE STRIKES BACK designed by Academy Award winner, JOHN MOLLO

JOIN

THE IMPERIAL GUARD

WANTED

REBEL FORCES

IMPERIAL GUARD CAP $8.95
REBEL FORCES CAP $7.95

ALSO AVAILABLE: **"EMPIRE STRIKES BACK"**
embroidered logo patch on navy blue
adjustable BASEBALL CAP $6.95

STAR WARS THE EMPIRE STRIKES BACK

ALL CAPS COTTON/POLY MADE IN U.S.A

POSTAGE & HANDLING: (Allow 2 to 6 weeks for delivery)
U.S. & CANADA: 1st cap add $1.50, for additional caps add 50¢ each.
FOREIGN: Add $1.50 more per cap to above postage (U.S. Funds Only)
CLUB RATE: 12 or more caps, 10% discount & postage free!

TO: THE THINKING CAP COMPANY
11809 PICO BLVD., L.A. CALIF. 90064

CAP	QUANTITY	SIZES: S.M.L.	PRICE
In Calif. add 6% tax. Add Postage			

Name _____
Address _____
City _____ State _____ Zip _____

™ LUCASFILM LTD. (LFL) © 1980

FANDOM CONFIDENTIAL
with Jim Engel & Chuck Fiala
this month: CHUCK'S AMAZING OF People IN THE COMICS FIELD

WELL, YOU'RE IN FOR A TREAT THIS MONTH, FOLKS! TAKE IT AWAY, CHUCK!
I CAN'T DO IT.
WHAT!?
I'M NOT PREPARED. I DIDN'T PRACTICE... I CAN'T DO IT!!!
LISTEN ACE, WE'VE GOT A LOGO UP THERE BRAGGING ABOUT HOW GREAT YOUR LOUSY IMPRESSIONS ARE, SO YOU BETTER GET WITH IT AND DO SOMETHING BUT QUICK!
BUT...
YOU'VE ALREADY WASTED THREE PANELS! DO YOU WANT TO LOSE PART OF OUR ENDRMOUS READERSHIP?! IMPROVISE OR SOMETHING!
OH, ALLRIGHT...
BANG!
...JIM SHOOTER...

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50¢	No. sold
1	1	X-MEN No. 137 Marvel; 48 pages; 75¢	9054
2	8	STAR WARS No. 39 Marvel-Lucasfilm; Empire Strikes Back part one	4217
3	4	THE AVENGERS No. 199 Marvel	4115
4	7	THE AMAZING SPIDER-MAN No. 208 Marvel	3526
5	6*	KING CONAN No. 3 Marvel-Robert E. Howard; 48 pages; 75¢	3491
6	9	FANTASTIC FOUR No. 222 Marvel	3460
7	11	CAPTAIN AMERICA No. 249 Marvel	3334
8	6	THE UNTOLD LEGEND OF THE BATMAN No. 3 DC; last issue	3176
9	12	CONAN THE BARBARIAN No. 114 Marvel-Robert E. Howard	3150
10	10	THE MICRONAUTS No. 21 Marvel-Mego	3145
11	14	IRON MAN No. 138 Marvel	2829
12	21	STAR TREK No. 6 Marvel-Paramount	2828
13	12*	MARVEL TWO-IN-ONE ANNUAL No. 5 Marvel; 48 pages; 75¢, The Thing and The Hulk	2780
14	16	THOR No. 299 Marvel	2688
15	23	THE SAVAGE SHE-HULK No. 8 Marvel	2683
16	27*	THE INCREDIBLE HULK ANNUAL No. 9 Marvel; 48 pages; 75¢	2578
17	20	MARVEL TWO-IN-ONE No. 67 Marvel; The Thing and Hyperion	2522
18	22	ROM No. 10 Marvel-Parker Bros.	2473
19	15*	MARVEL SPOTLIGHT No. 8 Marvel; Captain Marvel	2463
20	19	THE SPECTACULAR SPIDER-MAN No. 46 Marvel	2461
21	26	THE SAVAGE SWORD OF CONAN No. 55 Marvel-Robert E. Howard; black & white magazine; $1.25	2333
22	20*	DAREDEVIL No. 166 Marvel	2322
23	25	THE DEFENDERS No. 87 Marvel	2298
24	3	THE INCREDIBLE HULK No. 251 Marvel	2297
25	18	MARVEL TEAM-UP No. 97 Marvel; Hulk and Spider-Woman	2205
26	25*	MAN-THING No. 6 Marvel	2087
27	28	SPIDER-WOMAN No. 30 Marvel	2082
28	29	WARLORD No. 37 DC	2049
29	30	MASTER OF KUNG FU No. 92 Marvel	1946
30	34	FANTASY MASTERPIECES No. 10 Marvel; 48 pages; 75¢; Silver Surfer reprints	1909
31	35	BATTLESTAR GALACTICA No. 19 Marvel-Universal	1834
32	37	SHOGUN WARRIORS No. 20 Marvel-Mattel; final issue	1721
33	33	GHOST RIDER No. 48 Marvel	1586
34	36	THE LEGION OF SUPER-HEROES No. 267 DC	1532
35	39	JUSTICE LEAGUE OF AMERICA No. 182 DC	1526
36	42	GREEN LANTERN No. 142 DC	1428
37	40	DC COMICS PRESENTS No. 25 DC;Superman & Phantom Stranger	1347
38	43	THE NEW ADVENTURES OF SUPERBOY No. 9 DC	1322
39	44	BATMAN No. 327 DC	1282
40	41	SUPERMAN No. 351 DC	1188
41	49	THE FLASH No. 289 DC	1180
42	47	DETECTIVE COMICS No. 494 DC; 48 pages; $1.00	1152
43	45	ACTION COMICS No. 511 DC	1149
44	41*	THE HULK! No. 22 Marvel, color magazine; $1.50	1058
45	51	ADVENTURE COMICS No. 475 DC	1033
46	48	THE BRAVE AND THE BOLD No. 166 DC; Batman and Black Canary	1029
47	43*	THE TOMB OF DRACULA No. 6 Marvel, black & white magazine; $1.25; last issue	1012
48	50	AMAZING ADVENTURES No. 10 Marvel; X-Men reprints	980
49	47*	THE SUPERMAN FAMILY No. 203 DC; 48 pages; $1.00	954
50	52	WONDER WOMAN No. 271 DC	899
51	54	HEAVY METAL No. 40 [Volume 4, No. 4] HM; color magazine; $2.00	839
52	55	TALES TO ASTONISH No. 10 Marvel; Sub-Mariner reprints	760
53	56	JONAH HEX No. 40 DC	732
54	52*	CAPTAIN CANUCK No. 10 CKR	694
55	53*	MARVEL TREASURY EDITION No. 27 Marvel; tabloid; Sensational Spider-Man	674
56	55*	DC SPECIAL BLUE RIBBON DIGEST No. 4 DC, digest; Green Lantern	602
57	60	MARVEL'S GREATEST COMICS No. 92 Marvel, Fantastic Four reprints	601
58	59	MARVEL TALES No. 119 Marvel, Spider-Man reprints	591
59	54*	1994 No. 14 Warren; black & white magazine, $1.75	584
60	58	MARVEL SUPER ACTION No. 21 Marvel, Avengers reprints	534
61	58*	THE BEST OF DC No. 7 DC, digest; Superboy	504
62	61	MARVEL SUPER-HEROES No. 91 Marvel, Hulk reprints	459
63	62	VAMPIRELLA No. 89 Warren, black & white magazine; $1.75	448
64	65	SUPER FRIENDS No. 36 DC	426
65	66	CREEPY No. 120 Warren; black & white magazine; $1.75	379
66	68	SGT. ROCK No. 344 DC	368
67	67	THE UNKNOWN SOLDIER No. 243 DC	340
68	69	WEIRD WAR TALES No. 91 DC	320
69	74	SECRETS OF HAUNTED HOUSE No. 28 DC	311
70	72	HOUSE OF MYSTERY No. 284 DC	310
71	70	THE UNEXPECTED No. 202 DC	310
72	96	WALT DISNEY COMICS AND STORIES No. 479 Whitman-Walt Disney	297
73	--	DC SPECIAL SERIES No. 22 - G. I. COMBAT DC; 48 pages; $1.00	285
74	68*	MAD No. 216 EC; black and white magazine; 75¢	275
75	71	GHOSTS No. 92 DC	274
76	73*	SPIDEY SUPER STORIES No. 48 Marvel-The Electric Company; no ads	251
77	--	DONALD DUCK No. 221 Whitman-Walt Disney	210
78	76	FUN AND GAMES MAGAZINE No. 13 Marvel	162
79	--	RICHIE RICH DIGEST WINNERS No. 7 Harvey; digest; 95¢	145
80	79*	RICHIE RICH AND CADBURY No. 14 Harvey	143
81	78	RICHIE RICH No. 194 Harvey	142
82	80*	RICHIE RICH DIAMONDS No. 49 Harvey	141
83	83*	RICHIE RICH GOLD AND SILVER No. 31 Harvey	141
84	89*	RICHIE RICH MONEY WORLD No. 47 Harvey	141
85	--	RICHIE RICH DOLLARS AND CENTS No. 98 Harvey	139
86	88*	RICHIE RICH SUCCESS No. 94 Harvey	139
87	93*	RICHIE RICH CASH No. 36 Harvey	138
88	82*	RICHIE RICH PROFITS No. 36 Harvey	138
89	--	CASPER DIGEST WINNERS No. 3 Harvey; digest; 95¢	137
90	86*	RICHIE RICH GEMS No. 32 Harvey	137
91	77*	THE FRIENDLY GHOST CASPER No. 212 Harvey	133
92	85*	RICHIE RICH AND JACKIE JOKERS No. 39 Harvey	133
93	--	SPOOKY No. 161 Harvey	124
94	76*	SAD SACK No. 276 Harvey	123
95	84*	HOT STUFF No. 156 Harvey	121
96	--	DAISY AND DONALD No. 45 Whitman-Walt Disney	115
97	--	MICKEY MOUSE No. 207 Whitman-Walt Disney	110
98	81	CRAZY No. 65 Marvel; black & white magazine, 75¢	109
99	89*	ARCHIE COMICS DIGEST No. 43 Archie; digest; 95¢	101
100	--	ARCHIE, ARCHIE ANDREWS, WHERE ARE YOU DIGEST No.15 Archie; digest; 95¢	94

*-denotes titles published less than monthly

PARTICIPATING SHOPS: Don's Paperback Books, Albuquerque, NM; Comics And Comix, San Francisco, Palo Alto, Citrus Heights, Sacramento, CA; Graphic Arts Comic Shop, Charlottesville, VA; Bob's Comics, Lawndale, CA; The Comic Rack, Spokane, WA; King's Komix Kastle, Boise, ID; Book Swap, State College, PA, RTC Comics Ltd., Colorado Springs, CO; Adventure III, Phoenix, AZ; Trade-A-Tape, Lincoln, NE; Spacestation II, San Jose, CA; Supersnipe Comics, New York, NY; Paperback Junction, Cincinnati, OH; Eide's Comic And SF, Pittsburgh, PA; The Turning Page, Milwaukee, WI; The Book Nook, Champaign, IL; Curious Book Shop, East Lansing, MI; Bonney's Books, Norman, OK; Xanadu, Wilmington, DE; Bookie Parlor, Dayton, OH; Comic Comics, Cleveland; Great Escape, Louisville; Larry's Comic Book Shop, Chicago; Crack Comic Service, Whiting, IN; The Comic Store, Lancaster, PA; Downtown Books, Colorado Springs; Benders, Hampton, VA.

SUZY SPACECHIK SEZ:

HI! WHENEVER A MISSION OF INTER-GALACTIC IMPORT BRINGS MY PET ATOM-APE FUZZY AND MYSELF TO YOUR EVER EXCITING PLANET, WE ALWAYS MAKE IT A POINT TO STOP AT:

THE NEW FANTASY SHOP

REG. U.S. PAT. OFF.

AT 5651 W. BELMONT IN CHICAGO!

THEY HAVE YOUR WORLDS LARGEST SELECTION OF S-F BOOKS (OLD + NOO), TOYS, GAMES + POSTERS, AS WELL AS THE VERY LATEST (AND OLDEST) IN COMIC BOOKS AND FANZINES AS WELL! NOT ONLY IS IT A REAL FUN PLACE TO HANG OUT, BUT I BOUGHT A TOY GALACTICA STUN BLASTER THERE ONCE THAT SAVED MY LIFE IN THE SPAZ-WARS AGAINST THE FUNGUS RUNNERS OF PHOTON-12!!

HOURS:

MON, THURS, FRI. ..... 12:00 NOON to 8:00 P.M.
TUES, WED, SUN. ..... 12:00 NOON to 5:00 P.M.
SATURDAY ..... 11:00 A.M. to 6:00 P.M.

PHONE: 889-6122

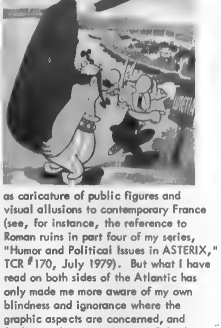
* ASK GEORGE ABOUT FREE CHAMELEON OFFER!! EXPIRES NOV. 27 1981

ART: ENGEL LETTERING: M. SMETKO

[Continued from page 31]

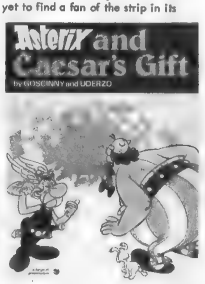
medium of the comic strip is today accepted as a subject for the AGREGATION (VERY roughly, a kind of PhD) -- in the school of letters, of course. To my knowledge, there still isn't a single French art school which offers a degree (or even a special course) in comics at ANY level.

Indirectly, of course, this lopsidedness will help shed a new light on the Goscinny-centered approach of this series, which has puzzled editors and readers alike. Because I realize and yearn to appreciate the fundamental unity of text and image which is the hallmark of the genre at its best, I have made a great effort to become more aware of and knowledgeable about Uderzo's contribution, especially in areas which may be less easily accessible to my American readers, such



as caricature of public figures and visual allusions to contemporary France (see, for instance, the reference to Roman ruins in part four of my series, "Humor and Political Issues in ASTERIX," TCR #170, July 1979). But what I have read on both sides of the Atlantic has only made me more aware of my own blindness and ignorance where the graphic aspects are concerned, and further, it has reminded me of the fact that the visual arts come closer to speaking a universal language than the scenarist's work. I have never felt that any of the many American analysts of Uderzo I have read needed the mediation of a native interpretor; on the other hand, I have never read any substantial analysis of Goscinny that did not cry out to heaven for such mediation, except in the very rare cases of people who have a native-level knowledge of both his language and his culture. So why tackle a subject that is already being treated very cogently by so many other better qualified people? In concentrating on the scenarist, I only further my initially stated goal of sharing an insider's view of ASTERIX with TCR readers; my Goscinny-centered approach is an accurate reflection of the virtues and shortcomings in the current of SERIOUS French reaction to the strip, of which I am a part.

There hardly seems to be any need to explain any further my conviction that Uderzo alone will fail to match the Uderzo/Goscinny team. I have yet to find a fan of the strip in its

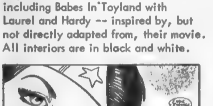


original language who disagrees with my pessimism. Certainly, Uderzo DID start out his career as a scenarist; incidentally, nobody seems to know what he wrote, or care. It wasn't his real calling; he discarded it with great relief when Goscinny came along. It was enough to make him appreciate his collaborator's work and to become an important element in the turning of the tide of attention towards the writer's artistry. But it was not enough to bring him success -- or even, perhaps more tellingly, to bring him enjoyment. And now, years out of practice, to fill the shoes of one of the greatest and most successful writers of the genre, in the midst of the public's honeymoon with the literary aspect of the comic strip? It almost sounds suicidal. Except that I cannot shake the suspicion that Uderzo knows exactly what he is doing, and this last, symbolic act can alone make the public feel the loss of his friend as he feels it himself, and put the strip to its final rest. The example of what happened to ASTERIX after Goscinny died will determine the future place of scenarists in the world of comics for generations to come. But it has not happened yet. Uderzo and Uderzo alone can now convince us of what he has tried so hard to tell us since 1963: that ASTERIX was not and could never be his alone.

The next installment will deal with the various media of the European comics: the weeklies, the albums, the studios -- and the problems the creators have to solve as they go from one to the other.

[Continued from page 15]

and Philippine History, folklore and National Epics. I have quite a number, including such titles as Anna Karenina, Lost Horizon, A Farewell To Arms, A Portrait of the Artist as a Young Man, As You Like It, Pride and Prejudice, Vanity Fair, The Brothers Karamazov, The Great Gatsby, The Diary of Ann Frank, and some works of their greatest novelist, Jose Rizal: Noli Me Tangere and El Filibusterismo. Most are in English, but some are in Taralog (including the editions they sent me of Rip Van Winkle and Doctor Dolittle). All are published in both languages. Other titles they have -- which I've ordered -- are For Whom The Bell Tolls, Lord of the Flies, The Grapes of Wrath, The Pearl, The Sun Also Rises, The Old Man and The Sea, The Catcher In The Rye, War and Peace, Ulysses, and a lot more. Some of the art is superb, but some is fair to poor. There are some curiosities, including Babes In Toyland with Laurel and Hardy -- inspired by, but not directly adapted from, their movie. All interiors are in black and white.



[For those who haven't seen them, Philippine comics in Tagalog is a real experience. Most of the time, the language is just as unintelligible as any other language we don't know, when right in the middle of everything, a character will say, "That's okay Charlie. That's pretty cool." (Of course this wouldn't be in one of the classics or Bible stories, but you get the idea.) Apparently, the Philippines is bilingual. MT]

Media Review

With most studios closing operations and shutting down most elements of TV and film production, not much is happening these days. Movies which have completed filming can't be stored because the musicians are honoring the picket lines; the only things going as planned are distribution of completed films. SUPERMAN II is being readied for November release in Australia; FLASH GORDON has been sneak previewed around the country; auditions continue for ANNIE. Other than that, it's nothing happening.

THE GREATEST AMERICAN HERO is a Stephen Cannell series pilot which will treat a super-hero in the same way

SUPER CON 2

HALLOWEEN WEEK-END
Oct. 31 thru Nov. 2
DUNFEY'S ROYAL COACH

WITH SPECIAL GUEST :

WALT SIMONSON

FELIX SILLA

STAR OF "BUCK ROGERS"

PLUS: SPOOK HOUSE • MAGIC SHOW
MOVIES • T.V. SHOWS • ETC.

CONTEST — $100.00 FIRST PRIZE COSTUME CONTEST
$ 50.00 FIRST PRIZE MODEL and ART CONTEST

TABLES — $70.00 FOR TABLES BEFORE OCT. 1st
$80.00 FOR TABLES AFTER OCT. 1st

TICKETS — $10.00 FOR 3 DAY PASS BEFORE OCT. 1st
$12.50 FOR 3 DAY PASS AFTER OCT. 1st

☐ PLEASE PLACE _____ TABLE(S) IN MY NAME. INCLUDED IS MY CHECK OR MONEY ORDER.

☐ PLEASE PLACE _____ 3 -DAY MEMBERSHIP(S) IN MY NAME. INCLUDED IS MY CHECK OR MONEY ORDER.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

SUPER CON 2
1323 WITTE #204
HOUSTON, TEXAS
77055

Cannell treated private detectives in ROCKFORD FILES, RICHIE BROCKELMAN and TENSPEED AND BROWNSHOE. Quoting TV GUIDE, "He's a special-education teacher who's approached by extra-terrestrials who tell him they've come to give him super-powers. It's the story of what would happen if you or I were ever given a super-hero suit -- you know, your basic long johns and cape." And, as with Rockford, "It's a bummer. He loses the instruction book that came with the cape. The first time he tries to fly, he hits the wall and knocks himself out." The hero is also involved in a child custody suit with his ex-wife whos detective takes snaps of him in his new super-duds to prove that he's missing a few bricks. Sounds like something from Monty Python, right?

What a sneaky segue. Speaking of Monty, the group is back together for a bunch of projects. Besides adding the finishing touches to their script for their next movie (reportedly about World War II), they're doing a week of concerts at the Hollywood Bowl which is being filmed; they're releasing their final record for Arista under the terms of their 1975 contract -- MONTY PYTHON'S CONTRACTUAL OBLIGATION, which features a surprising number of songs, including NEVER BE RUDE TO AN ARAB; LIFE OF BRIAN is being rereleased; YELLOWBEARD is in its final rewrite by Graham Chapman with Peter Cook helping; Graham's LIAR'S AUTOBIOGRAPHY will be released in Britain in October; Terry Jones serious analysis of a Chaucer work, CHAUCER'S NIGHT, is being published in the U.S. by Louisiana State University Press ($20.00, Baton Rouge 70803); Mike Palin has done a TV documentary on one his loves, trains (it's straight); and John Cleese has landed the role of Petruchio in BBC's adaptation of TAMING OF THE SHREW, which is directed by his friend Jonathan Miller

of BEYOND THE FRINGE. And TIME BANDITS, the story of a boy and six dwarfs, continues production, with SOAP's Katherine Helmond taking the role meant for Ruth Gordon.

One of animation's brightest directors of all time died August 26 at age 71: Fred "Tex" Avery, the man behind Porky Pig, Daffy Duck and the character we now know as Bugs Bunny. After a stint as an animator for Walter Lantz in the early '30s, he was hired to direct by Leon Schlesinger's LOONEY TUNES in '35. He directed the first Porky Pig cartoons and had Bob Clampett and Chuck Jones on his staff of animators. He did the first Daffy, "Porky's Duck Hunt," and did the third Bugs Bunny, "A Wild Hare," which was the first to use the now common voice, character and appearance of both Bugs and Elmer Fudd. In 1942 he left to direct for M-G-M where he created three notable series: Droopy, Screwy Squirrel and The Wolf (the latter the star of a group of hilarious cartoons which were reputed to have been toned down before distribution). When M-G-M closed up their animation studio in '55 he went into commercials, and had just recently rejoined his former M-G-M stablemates Hanna and Barbera, where he created the CAVE MOUSE segment of the upcoming prime-time FLINTSTONES show and a pilot which didn't sell, QUICKLY KOALA. Avery's trademark eventually became his non-stop physical comedy with its exaggerated violence and reactions; his style was as divorced from the pseudo-realism of some of his contemporaries as you can get, with tongues and eyeballs jumping from heads in reaction to even the slightest event. He left a large legacy of work which is only now beginning to be properly recognized. Joe Adamson wrote an excellent overview in 1975 called THE CARTOONS OF TEX AVERY [Big Apple Press].

Doug Kenney, founding editor of NATIONAL LAMPOON and co-writer of ANIMAL HOUSE and CADDYSHACK (which he produced) died in Hawaii August 31st on a hiking vacation. He began his humor career on the staff of THE HARVARD LAMPOON. He co-wrote the DELTA HOUSE pilot and appeared in the ANIMAL HOUSE film as Stork.

On the eve of the remake of THE CISCO KID, Duncan Renaldo died in California at 76. He starred as Cisco originally in some '40s films and took the role (with Leo Carillo as Pancho) for TV from 1951-56. The CISCO KID comic strip by Rod Reed and Jose Luis Salinas, as well as the Dell comic book were based on his and Carillo's likenesses. (Only the last five issues of the 41 Dell comics feature photographs of Renaldo, however.) He appeared in over 160 films, but was best known as Cisco.

- Rona Blabbit

Both this month's BETTY AND VERONICA #300 and next month's ARCHIE #300 feature book-length stories commemorating their anniversary issues.

LAUGH COMICS DIGEST #32 features the fifth installment of everyone's favorite, COSMO THE MERRY MARTIAN, who will appear last in LAUGH COMICS DIGEST #33. Depending on reader response -- you didn't know they received it, did you? -- new stories may be commissioned. #32 also features a Bill Woggon KATY KEENE story and a PAT THE BRAT.

LITTLE ARCHIE #163 will feature an extra-special, ten-page Little Veronica Christmas story written and drawn by Bob Bolling.

Until further notice, ARCHIE AT RIVERDALE HIGH will revert to humor covers. LIFE WITH ARCHIE already has.

And we'd like to say goodbye and thanks to our Archie liason for the last seven years. Tom DeFalco is leaving his editorial and writing post (he scripted everything except THAT WILKIN BOY and LI'L JINX, including the syndicated strip for awhile),

© 1980, ARCHIE COMIC PUBLICATIONS

and is moving over to Marvel. Everything you've read in this department was due to his efforts. Thanks, Tom!

Coming Comics

ARCHIE'S GIRLS BETTY AND VERONICA No. 300, December. Dan DeCarlo did the cover. [9/23]

ARCHIE'S PALS 'N' GALS No. 146, December. Stan Goldberg did the cover. [9/23]

PEP No. 368, December. Stan Goldberg did the cover. [9/23]

ARCHIE No. 299, December. [9/30]

JUGHEAD No. 307, December. Stan Goldberg did the cover. [9/30]

LAUGH No. 357, December. Stan Goldberg did the cover. [9/30]

ARCHIE COMICS DIGEST MAGAZINE No. 45, December. Dan DeCarlo did the cover. [10/7]

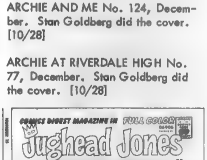
BETTY AND ME No. 116, December. [10/7]

LIFE WITH ARCHIE No. 219, December. Stan Goldberg did the cover. [10/7]

LITTLE ARCHIE No. 161, December. Dexter Taylor did the cover. [10/7]

ARCHIE AND ME No. 124, December. Stan Goldberg did the cover. [10/28]

ARCHIE AT RIVERDALE HIGH No. 77, December. Stan Goldberg did the cover. [10/28]



© 1980 ARCHIE COMIC PUBLICATIONS

EVERYTHING'S ARCHIE No. 89, December. Stan Goldberg did the cover. [10/28]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 15, December. Dan DeCarlo did the cover. [10/28]

SABRINA THE TEEN-AGE WITCH No. 64, December. Stan Goldberg did the cover. [10/28]

Comment

DAZZLER #1 becomes the second (after the SUPERBOY SPECTACULAR of last year) comic book published and sold exclusively through comic book shops. And while the SUPERBOY comic was also distributed through a school book club, DAZZLER #1 will have as its audience only fans and speculators. This development is a landmark considering that, as recently as 1976, the companies viewed fandom as a tiny, insignificant part of their readership.

This experiment could be quite far reaching in its ramifications. To see why, we must examine the pattern of recent years. As printing and publishing costs have risen, so has the cover price of the comics -- and with each increase has come a significant drop in total sales. As the price rises, though, the distributors and wholesalers become more willing to handle the comics as they become more profitable. The companies clearly aren't sure who to pander to -- the wholesalers and retailers or the consumers. And that's why the prospect of selling comics ONLY through comics shops becomes so appealing to

them.

Unlike newsstand retailers, the comic specialty shops do not have return privileges. They must pre-buy all comics they order, and eat whatever they do not sell. Since most shops also stock back issues, they're willing to do this. Because the company knows exactly how many copies have been ordered BEFORE the comic is printed, the publication of exactly the number of copies needed to cover that order is a simple matter -- and it means that there will be no returns, and no wasting of 150,000 comic books' paper and ink. If they could turn the entire industry into that type of setup, they'd be well off -- on the surface.

The flaws are many. First, the temptingly high order rate of DAZZLER #1 will be because it is a first issue, and because it won't be on the regular stands. This will work only if Marvel and DC restrict themselves to all first issues, or perhaps comics drawn by favorite artists. It won't work with #2s, because there aren't speculators out there buying up #2s; if all comics are only sold through specialty shops, the novelty is gone.

And perhaps the biggest factor of all is being overlooked. For the same reasons that Gold Key went to distribution in plastic bags in department and convenience stores, it is important that Marvel and DC not restrict their sales to the specialty shops. There are already precious few comics that are produced to appeal to the pre-junior high school audience aside from the Archie and Harvey lines. If, like me, you never became interested in Archie or Richie Rich, the comics a child would find entertaining become a very small selection indeed. If all comics are relegated to specialty shops, the losers will be the children who haven't got cousins or brothers or parents who know about comics and will buy them for them.

Comics are a learned habit. They are not like daily or Sunday comic strips; they can't be read and understood in a short period of time and be expected to provide enjoyment. I've got brothers who never learned how to read comics, and who -- despite their efforts -- can't now that they're out of high school. So it's obvious that the starting point for comics is important if the companies expect their audience to continue with them for any period of time. If there are no comics on the newsstands for the child's parent or any other interested but non-fan friend or relative to buy for him or her, that child will be locked out of comics until the day when -- and if -- he discovers the local comic shops. And if this happens, there'll be nothing ahead for the industry except ever-dwindling sales as today's fandom grows old or loses interest.

So let us hope that this temptation doesn't become great enough that Marvel and DC goes beyond the occasional album or one-shot which wouldn't sell on the stands anyway. Because when it does, comics will be dead for sure. -MT

Marvel Comics

CRAZY No. 69, December. This one contains "Richie Wretch," a parody of you know who, by Jim Owsley, Howard Bender and Marie Severin; "The Shining" by Paul Kupperberg and Gary Halgren; Teen-Hulk by Marie Severin; and other things by David Allikas, Dave Morris, Bob Toomey, Jose Albelo, Melanie Shorin, Arnoldo Franchioni, Murad Gumen and Kent Gamble. Bob Larkin did the cover. [9/30]

DAREDEVIL No. 168, January. "Elektra" is by Frank Miller with inks by Klaus Janson. DD meets a mysterious figure from his past. Miller did the cover. [9/30]

MARVEL SUPER-HEROES No. 94, January. From INCREDIBLE HULK #143 comes "Godspawn" by Roy Thomas, Len Wein, Herb Trimpe and John Severin. Plus, part two of "The Origin of Brucie Banter... and Friend" starring the Inedible Bulk from NOT BRAND ECCH #3 by Gary Friedrich and Marie Severin. Trimpe and John Severin. [9/30]

MARVEL TWO-IN-ONE No. 71, January. "The Cure" is by Ralph Macchio, Mark Gruenwald, Ron Wilson and Gene Day. The Inhumans and Mr. Fantastic join The Thing to battle the all-new Maelstrom while the heroes try to free Hydro-Base 500. Wilson and Joe Sinnott did the cover. [9/30]

THE SAVAGE SWORD OF CONAN No. 59, December. "The City of Skulls" is by Roy Thomas, Mike Vosburg and Alfredo Alcala. Plus: "Wolves Beyond the Border" by Thomas and Ernie Chan. Clyde Caldwell did the cover. [9/30]

SPIDER-WOMAN No. 34, January. "Hammer and Anvil" is by Chris Claremont, Steve Leialoha and Bruce Patterson. Hulk foes Hammer and Anvil bring their awesome power to bear on the overmatched Spider-Woman. Leialoha did the cover. [9/30]

SPIDEY SUPER STORIES No. 50, January. [9/30]

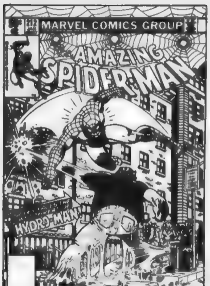
© 1990, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

STAR TREK No. 10, January. "Domain of Dragon God" is by Michael Fleisher, Leopoldo Duranona and Klaus Janson. In the dead of space, the Enterprise encounters an ancient menace. Miller and Dan Green did the cover. [9/30]

THE AMAZING SPIDER-MAN No. 212, January. "Against Hydro-Man" is by Denny O'Neil, John Romita Jr. and Jim Mooney. Spider-Man meets Hydro-Man who can change himself to H_2O at will. Romita Jr. and Al Milgrom did the cover. [10/7]

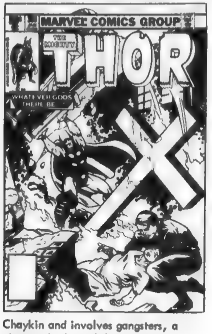
CAPTAIN AMERICA No. 253, January. "Should Ol Acquaintance' Be Forgot" is by Roger Stern, John Byrne and Joe Rubinstein. Captain America finds out whatever happened to his comrades-in-arms, The Invaders -- as well as one of their former adversaries -- Baron Blood. Byrne and Rubinstein did the cover. [10/7]

GHOST RIDER No. 52, January. "Sirens of Kronos" is by Michael Fleisher and Don Perlin. Three female sorcerers from ancient Greece plan to capture a Titan missile to wreak vengeance



on the world. Bob Budiansky and Al Milgrom did the cover. [10/7]

THE HULK! No. 24, December. "The Man Who Would Be President" is by David A. Kraft, Gene Colan and Alfredo Alcala. The Hulk and Bruce Banner are involved with politics for the first time. The Dominic Fortune story is by Denny O'Neil and Howard



Chaykin and involves gangsters, a giant and a brat child star in 1937 Hollywood. Plus, an article by Lora Byrne called "It's Not Easy Being Green," about the make-up man from the HULK TV show, Norman Leavitt. [10/7]

THE MICRONAUTS No. 25, January. "Deathbirth" is by Bill Mantlo, Pat Broderick and Armando Gil. Hydra enlists Mentallo and The Fixer to capture the Tiny Team. And: Tales of the Microverse, by the same team, as Baron Karza captures the Enigma Force. Broderick and Gil did the cover. [10/7]

MOON KNIGHT No. 3, January. "Midnight Means Murder" is by Doug Moench and Bill Sienkiewicz. Moon Knight must stop an art thief whose motivation is much more than love of art or money. Sienkiewicz did the cover. [10/7]

THE SAVAGE SHE-HULK No. 12, January. "Reason and Rage" is by David Kraft, Mike Vosburg and Danny Bulandi. Jennifer defends Michael Morbius in court while She-Hulk must contend with the twins, Gemini. Al Milgrom and Tom Palmer did the cover. [10/7]

THOR No. 303, January. "Miracles of Storms" is by Doug Moench, Rick Leonardi and Chic Stone. A morality tale as Thor relates to human misery and faith. Plus, five pages of new pin-ups. Pollard and Stone did the cover. [10/7]

THE AVENGERS No. 203, January. "Night of the Crawlers" is by David Michelinie, Carmine Infantino and Dan Green. Wonder Man and The Beast battle strange creatures in New York City sewers. Infantino and Green did the cover. [10/14]

CONAN THE BARBARIAN No.118, January. "Valley of Forever Night" is by J. Marc DeMatteis, John Buscema and Ernie Chan. A sorcerer appears to turn Earth into an aboveground Hell. Buscema and Chan did the cover. [10/14]

FANTASY MASTERPIECES No. 14, January. From SILVER SURFER #14, "The Surfer and The Spider" by Stan Lee, John Buscema and Dan Adkins. Plus Warlock, from WARLOCK #11, "How Strange My Destiny: Escape Into The Inner Prison" by Jim Starlin and Steve Leialoha. This is the last issue.

© 1980, MARVEL COMICS GROUP. A Division of Cadence Industries Corp. All Rights Reserved.

John Romita and Marie Severin did the cover. [10/14]

THE INCREDIBLE HULK No. 255, January. "Thunder Under a Two-Mile Tunnel" is by Bill Mantlo and Sal Buscema. The Green Goliath battles The God of Thunder, The Mighty Thor. Rich Buckler and Al Milgrom did the cover. [10/14]

MAN-THING No. 8, January. "Red Sails, Burning" is by Chris Claremont, and Don Perlin. Man-Thing and Captain Fate have their final showdown, while the secret of Sheriff John Daltry is revealed. Bob Wiacek did the cover [10/14]

MARVEL'S GREATEST COMICS No. 96, January. Cancelled once again, the final issue contains the first half of the giant-sized FANTASTIC FOUR #116 story, "The Alien, The Ally or Armageddon" by Archie Goodwin, John Buscema and Joe Sinnott or maybe an edited version of the whole thing -- or maybe another issue altogether. If

they use an Ant-Man story It will be "The Voice of Doom" by Stan Lee, Larry Lieber and Don Heck from TALES TO ASTONISH #42. Buscema and Sinnott did the cover. [10/14]

MARVEL TALES No. 123, January. "Scorpion, Where Is Thy Sting?" by Gerry Conway, Ross Andru, John Romita and the other inkers of the bullpen is reprinted from AMAZING SPIDER-MAN #146. Plus, from THOR #127, another Inhumans story, "The Reason Why" by Stan Lee, Jack Kirby and Joe Sinnott. Romita did the cover. [10/14]

ROM No. 14, January. "Ultimate Android" is by Bill Mantlo and Sal Buscema. Rom battles The Mad Thinker and The Android. Dave Cockrum did the cover. [10/14]

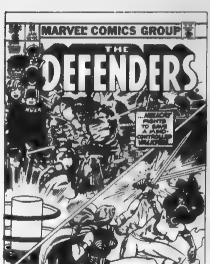
TALES TO ASTONISH No. 14, January. Another last issue, this features "Burn, Namor... Burn" by Roy Thomas, Marie Severin and Mike Esposito from SUB-MARINER #14, as Subby battles the original Human Torch. The back-up is very likely a new story featuring a current supporting character. Severin and Frank Giacoia did the cover. [10/14]

© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

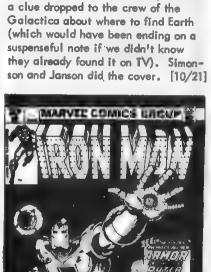
X-MEN No. 141, January. "Days of Future Past, One" is by Chris Claremont, John Byrne and Terry Austin. Kitty Pryde's baptism of fire involves a trip back into the past. Byrne and Austin did the cover. [10/14]

AMAZING ADVENTURES No. 14, January. In the final issue of this magazine, "Unus The Untouchable" by Stan Lee, Jack Kirby and Chic Stone is reprinted from X-MEN #8. Kirby and Stone did the cover. [10/21]

BATTLESTAR GALACTICA No. 23, January. "Bring On The Pirates" is by Walt Simonson and Klaus Janson. The food pirates sequence is wrapped up and the book is cancelled, with a clue dropped to the crew of the Galactica about where to find Earth (which would have been ending on a suspenseful note if we didn't know they already found it on TV). Simonson and Janson did the cover. [10/21]



© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.



© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

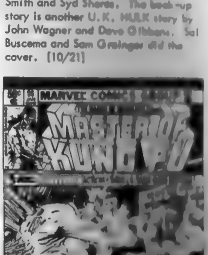
THE DEFENDERS No. 91, January. "Defiance" is by Ed Hannigan, Don Perlin and Pablo Marcos. Mandrill battles back, while Valkyrie and Hellcat have a (dare I say it?) cat fight. Rich Buckler and Al Milgrom did the cover. [10/21]

FANTASTIC FOUR No. 226, January. "Samurai Destroyer" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. The former possessors of the Shogun Warriors are attacked by the Samurai Destroyer -- as the FF comes to their aid. Sienkiewicz and Sinnott did the cover. [10/21]

IRON MAN No. 142, January. "Sky Die" is by David Michelinie, John Romita Jr. and Bob Layton. Someone's wiped out an entire town in Iowa and Iron Man uses his new armor to battle them. Layton did the cover. [10/21]

MARVEL SPOTLIGHT No. 10, January. "Double Jeopardy" is by Bill Mantlo and Steve Ditko. From The MICRONAUTS comes CAPTAIN UNIVERSE, the only hero whose secret identity is different in every adventure. This time, identical twins become the Captain. Ditko did the cover. [10/21]

MARVEL SUPER ACTION No. 27, January. From AVENGERS #68 comes "Betrayal" by Roy Thomas, Barry Smith and Syd Shores. The back-up story is another U.K. HULK story by John Wagner and Dave Gibbons. Sal Buscema and Sam Grainger did the cover. [10/21]

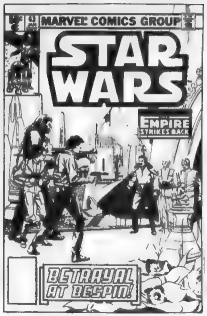


© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

MARVEL TEAM-UP No. [illegible], January. "Love, Death and [illegible]" is by J. Marc DeMatteis, [illegible] and Mike Esposito. Spider-Man teams up with the high-flying Nighthawk, plus Nighthawk solos in a back-up story by Mike Barr and Bruce Patton. Mike Nasser did the cover. [10/21]

MASTER OF KUNG FU No. 90, January. "Carter's Super Midnight" is by Doug Moench, Mike Zeck and Gene Day. Introducing another Marvel martial arts character, Carter "Super Midnight" Carter, a priestly karate champion. Zeck and Beatty did the cover. [10/21]

THE SPECTACULAR SPIDER-MAN No. 50, January. "Dilemma" is by Peter Stern, John Romita Jr. and Jim Mooney. Spider-Man faces The Smuggler and a group of foes from his past. Frank Miller did the cover. [10/21]



STAR WARS No. 43, January. "Betrayal At Bespin" is by Archie Goodwin, Al Williamson and Carlos Garzon. Part five of the EMPIRE STRIKES BACK adaptation is featured, as are several pages of STAR WARS pin-up pages by various artists. Williamson and Garzon did the cover. [10/21]

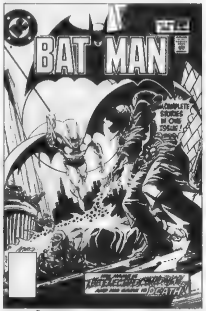
DC Coming Comics

BATMAN No. 331, January. "His Name Is The Electrocutioner" is by Marv Wolfman, Michael Fleisher, Irv Novick and Frank McLaughlin. A killer with electricity at his fingertips plagues Gotham. Plus, "Wolf In The Fold," by Mike W. Barr, Don Newton and Steve Mitchell, teams Batman and Commissioner Gordon once again. Jim Aparo did the cover. [10/9]

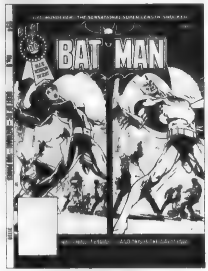
THE BEST OF DC No. 9, January-February. BATMAN is the star, and the spotlight is on the Bat-Murderer series which appeared in DETECTIVE #444-448. Stories are "Bat-Murderer," "Break-In At The Big House," "Slaughter In Silver" (all by Len Wein and Jim Aparo), "Enter The Creeper" and "Bedlam Beneath The Big Top" (by Wein, Ernie Chan and Dick Giordano). Plus, from BATMAN #216: "Angel -- Or Devil" by Frank Robbins, Irv Novick and Dick Giordano. Jim Aparo did the cover. [10/9]

DC COMICS PRESENTS No. 29, January. "Where No Superman Has Gone Before" is by Len Wein, Jim Starlin and Romeo Tanghal. Superman meets The Spectre and the pair must attempt to save the universe. This month's back-up is "Whatever Happened To Dr. Mid-Nite?" and is by Bob Rozakis, Alex Saviuk and Joe Giella. Starlin did the cover. [10/9]

DC SPECIAL BLUE-RIBBON DIGEST No. 6, January-February. GHOSTS is the theme of this issue, and it features these reprints from GHOSTS: "Death Held The Lantern High" by Alfredo Alcala (#17); "The Phantom Hangman" by Rico Rival (#39); "The Most Fearful Villain of the Supernatural" by Carl Wessler and Lee

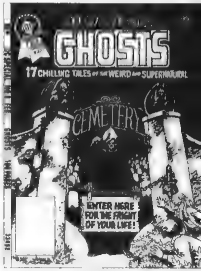


Elias (#50); "Death Weaves A Web" by Ernie Chan (#14); "Yawning Mouth of Hell" by Jerry Grandenetti (#34); "The Most Haunted House In England" by J. Noriega and Alfredo Alcala (#23); "The Spectre Wore A Badge" by Carl Wessler and Ruben Yandoc (#44); "Spirit In The Ring" by Buddy Gernale (#45); "A Phantom In The Alamo" by Sam Glanzman (#15); "Dark Destiny" by Leo Dorfman and E.R. Cruz (#26); "The Eye of Evil" by Frank Redondo (#18); "The Ghost Of



General Ike" by John Calnan (#21); "Spectre From The Bog" by Sam Glanzman (#20); "Omen From The Beyond" by Ruben Yandoc (#22) and "Death Circle" by Jack Sparling (#11) -- all uncredited stories previous to #40 are probably written by Dorfman, those after by Wessler. Plus, two stories are reprinted from THE

PHANTOM STRANGER #16; The Phantom Stranger In "Image In Wax" by Len Wein and Jim Aparo, and Ghost Breaker in "And The Corpse Cried Murder" by Wein and Tony DeZuniga. Nick Cardy did the cover. [10/9]

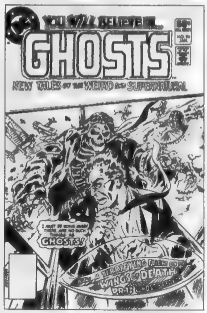


THE FLASH No. 293, January. "The Deadliest Man Alive" is by Gerry Conway, George Perez and Bob Smith. The Atomic Skull turns Flash radioactive and the only person who can save him is Firestorm. Plus, "The Pied Piper's Paradox Peril" by Conway and Don Heck is a Flash solo tale. Perez did the cover. [10/9]

GHOSTS No. 96, January. In this issue are "The Deadly Domestic" by David Allikas, Ken Landgraf and Armando Gil; "Phantom Strangler" by George Kashdan and the Redondo studio; "Deadman's Clutch" by Kashdan and the Redondo studio; and Dr. Thirteen, the Ghost Breaker in "Wings of Death" by Paul Kupperberg, Michael Adams and Tex Blaisdell. Don Heck did the cover. [10/9]

G.I. COMBAT No. 225, January. The Haunted Tank tales by Robert Kanigher

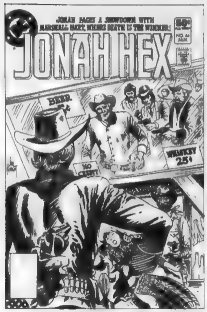
Sam Glanzman and Dick Ayers are "The Next War Starts Tomorrow" and "The Two-For-One Tank." The O.S.S. story is "Coffin For a Spy" by Kanigher and



E.R. Cruz; other stories are "The Wind Is My Pilot" by Evan Douglas and Matucnio; "Hero Without Honor" by Bob Haney and George Evans; and "Finale For a Frogman" by David Allikas and Mar Amongo. Joe Kubert did the cover. [10/9]

JONAH HEX No. 44, January. "Showdown of the Century" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Marshall Hart wants to take Jonah in on a murder charge -- but Jonah won't go without a fight. Joe Kubert did the cover. [10/9]

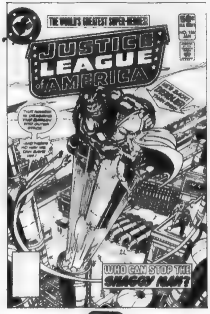
JUSTICE LEAGUE OF AMERICA No. 186, January. "Who Can Stop The Shaggy Man?" is by Gerry Conway, George Perez and Frank McLaughlin. Villain, The Shaggy Man, returns to plague the JLA after an absence of fourteen years. Perez did the cover. [10/9]



THE NEW TEEN TITANS No. 3, January. "Beware The Fearful Five" is by Marv Wolfman, George Perez and Romeo Tanghal. Doctor Light organizes a team of five to battle the Titans -- all of whom have super-powers. Perez did the cover. [10/9]

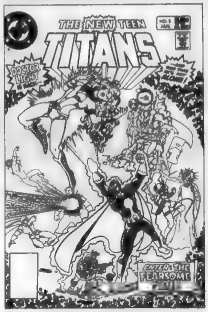
SECRETS OF HAUNTED HOUSE No. 32, January. "Legend of the Tiger's Paw" by Charlie Seeger and the Redondo studio and "Blood and Gold" by Bill Kelley, Jack Sparling and Vince Colletta, are followed by the Mr. E tale: "Those Who Pass Judgment" by Bob Rozakis and Dan Spiegle. Rich Buckler and Bob Smith did the cover. [10/9]

SECRETS OF THE LEGION OF SUPER-HEROES No. 1, January. "Through The Past Darkly" is by E. Nelson Bridwell, Paul Kupperberg, Jim Janes and Frank Chiaramonte. This three-part mini-series begins as the Legion's (and each Legionnaire's) origins are reviewed



to attempt to find the clues which will save R.J. Brande's life. Janes and Dick Giordano did the cover. [10/9]

SUPERMAN No. 355, January. "Mo-



mentus, Master of the Moon!" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman must contend with a villain who has new plans for the moon. Plus, "The Destruction of New Metropolis" by Bates, Swan and Chiaramonte stars Superman 2020. Ross Andru and Dick Giordano did the cover. [10/9]

THE SUPERMAN FAMILY No. 205, January-February. Supergirl and The Enchantress battle once again in "Magic Over Miami" by Jack C. Harris, Winslow Mortimer and Vince Colletta;

Jimmy Olsen stars solo in "Climb To Calamity" and Lois Lane appears alone in "Lois Lane: Found" after which the pair team up in "Election Nightmare" by Marv Wolfman, Alex Saviuk, Bob Oksner and John Calnan; Clark Kent solves "The Case of the Disappearing Daye" by Bob Rozakis, Calnan and Joe

Investors Corporation of America
AVERY B. KLEIN, PRESIDENT
3386 CHALFANT ROAD DEPT. CR-184
SHAKER HEIGHTS, OHIO 44120
216 · 921-7679

3-MIL COMIC MAGAZINE & RECORD BAGS

Protect your comics, magazines, paperbacks (2-Mil only) and records with heavy-duty 3-MIL protective polyethelene bags. Samples available if you send a large (#10) self-addressed stamped envelope with 4 ounces (currently 54¢) of postage on it. (Canadians send 65¢ in coin.) These prices reflect our first price increase since October 1, 1975 and are effective September 1, 1979. Unfortunately, due to the volatile price changes in the polyethelene area, these prices are subject to change.

OHIO RESIDENTS PLEASE ADD 5½% OHIO SALES TAX

REGULAR BAGS
(Also fits 45 rpm records)
(7 1/8" x 10 1/2" with 2" flap)
OR
NARROW REGULAR BAGS
(Fits new and recent comics)
(6 7/8" x 10 1/2" with 2" flap)

		U.S.*	Foreign
100	for	$ 5.00	$ 8.00
300	for	11.25	16.25
500	for	17.00	24.00
1,000	for	30.50	40.50
2,000	for	60.50	80.50
3,000	for	90.50	120.50
4,000	for	119.50	158.50
5,000	for	149.00	196.00
6,000	for	177.00	237.00
7,000	for	206.00	276.00
8,000	for	233.00	313.00
9,000	for	260.00	350.00
10,000	for	287.00	387.00
15,000	for	427.00	577.00

GOLDEN AGE BAGS
(7 7/8" x 10 1/2" with 2" flap)
OR
SILVER AGE BAGS
(7 1/2" x 10 1/2" with 2" flap)

100	for	$ 5.25	$ 8.75
300	for	13.25	18.25
500	for	19.00	26.00
1,000	for	32.50	43.50
2,000	for	64.00	86.00
3,000	for	95.00	128.00
4,000	for	125.00	169.00
5,000	for	155.00	210.00

MAGAZINE BAGS
(8 3/4" x 11 1/4" with 2" flap)

		U.S.*	Foreign
100	for	$ 5.50	$ 9.00
300	for	15.00	22.00
500	for	22.00	30.00
1,000	for	35.00	48.00
2,000	for	69.00	95.00
3,000	for	103.00	142.00
4,000	for	135.00	187.00
5,000	for	167.00	232.00

TREASURY BAGS
(10 1/2" x 13 3/4" with 2" flap)
OR
33 RPM RECORD BAGS
(12 3/4" x 12 3/4" with no flap)

50	for	$ 6.00	$ 9.00
100	for	10.00	14.00
300	for	24.00	31.00
500	for	35.00	45.00
1,000	for	62.00	80.00
2,000	for	123.00	158.00
3,000	for	180.00	232.00
4,000	for	236.00	308.00

PAPERBACK BOOK BAGS
(2-Mil Polyethelene Only)
(5" x 10" with no flap)

100	for	$ 4.00	$ 7.00
300	for	10.50	14.00
500	for	15.00	19.50
1,000	for	23.00	29.00
2,000	for	46.00	57.00
3,000	for	66.00	84.00
4,000	for	86.00	110.00
5,000	for	105.00	135.00

MOST ORDERS ARE SHIPPED VIA U.P.S. PLEASE INCLUDE STREET ADDRESS & TELEPHONE.

*U.S. prices are for Continental U.S. only. ALASKA, HAWAII, APO & FPO must add 75¢ per 100 bags for higher parcel post and insurance charges.

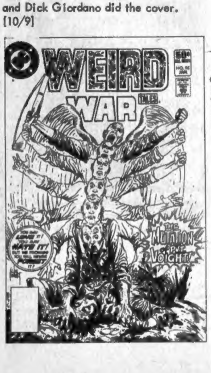
OHIO RESIDENTS PLEASE ADD 5½% OHIO SALES TAX

Foreign prices are higher due to much higher postage charges.

Giella, as he tracks a missing author; and Mr. and Mrs. Superman, in "Catch a Falling Star" by E. Nelson Bridwell, Kurt Schaffenberger and Dan Adkins, meet Alexi Luthor. Ross Andru and Dick Giordano did the cover. [10/9]

WEIRD WAR TALES No. 95, January. This issue features: "Come Play War With Me" by George Kashdan and Fred Carrillo; "The 600 Hands of Death" by Robert Kanigher and Steve Ditko; "The Way of the Horse" by Dan Mishkin, Gary Cohn and Nestor Infante; and "The Mutation of Private Voight" by J. Marc DeMatteis and Dan Spiegle. Joe Kubert did the cover. [10/9]

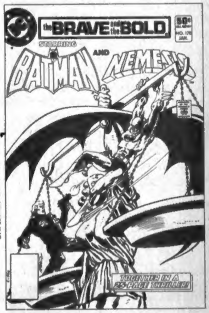
WONDER WOMAN No. 275, January. "The Claws of the Cheetah" is by Gerry Conway, Jose Delbo and Dave Hunt. From out of her past comes an old WW foe, Priscilla Rich, The Cheetah. Plus, The Huntress and Power Girl team-up in a story by Paul Levitz, Joe Staton and Steve Mitchell. Rich Buckler and Dick Giordano did the cover. [10/9]



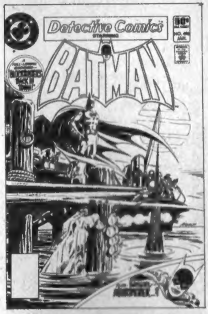
ACTION COMICS No. 515, January. "This Is My World And You're Welcome To It" is by Marv Wolfman, Curt Swan and Frank Chiaramonte. Vandal Savage has taken over the world -- and

Superman is enlisted as his chief enforcer. Plus, The Atom stars in "Sorry -- Wrong Powers" by Bob Rozakis, Alex Saviuk and an inker, and finds himself five feet tall. Rich Buckler and Dick Giordano did the cover. [10/23]

THE BRAVE AND THE BOLD No. 170, January. "If Justice Be Blind" is by Cary Burkett and Jim Aparo. Nemesis finds himself at odds with Batman in his quest to find justice. Aparo did the cover. [10/23]



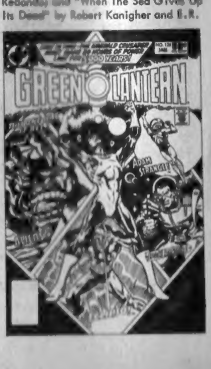
DETECTIVE COMICS No. 498, January. "Night of the Savage" is by Gerry Conway, Don Newton and Dan Adkins. Batman battles the behemoth Blockbuster once again. Then, Batgirl stars in "The Tightening Web" by Cary



Burkett, Jose Delbo and Joe Giella. [10/23]

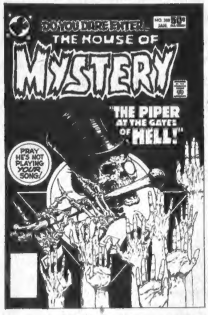
GREEN LANTERN No. 136, January. "Space Ranger Strikes Back" is by Marv Wolfman and Joe Staton. Somehow, Bruce Gordon and Eclipso are responsible as GL is transferred to the 57th Century -- but before he arrives in his old stomping grounds he's stopped by Rick Starr, the Space Ranger. Also, Adam Strange appears in "The Game Players of Rann" by Laurie Sutton, Rodin Rodriguez and Tex Blaisdell. The cover is a group effort by Rich Buckler, Frank McLaughlin, Joe Staton, Dave Cockrum and Dick Giordano (which probably proves the maxim, less IS more). [10/23]

HOUSE OF MYSTERY No. 287, January. In this issue are "The Piper At The Gates of Hell" by J.M. DeMatteis and Dan Spiegle; "Open Season" by Mike W. Barr and Jose Jodloman; "Blood On The Sand" by Wyatt Gwyon and Frank Redondo; and "When The Sea Gives Up Its Dead" by Robert Kanigher and E.R.



Cruz. Michael W. Kaluta did the cover. [10/23]

THE LEGION OF SUPER-HEROES No. 271, January. "What Is The Dark Man?" is by Gerry Conway, Jim Janes and John Calnan. Members of the Fatal Five join forces with the Legion to



take on the deadly Dark Man. Janes and Dick Giordano did the cover. [10/23]

MYSTERY IN SPACE No. 115, January. This issue's contents are "Planet Of Loathing" by Steve Utley and Steve Ditko; "Diplomatic Immunity" by David

Allikas, Denys Cowan and John Celardo; "Certified Safe" by Arnold Drake and Brian Bolland; "That Which Conquers All" by John Ellis Sech and Greg LaRocque; and "Ark" by Mike W. Barr, George Tuska and Bob Wiacek. Joe Kubert did the cover. [10/23]

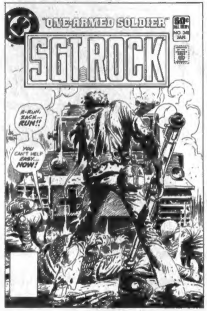
THE NEW ADVENTURES OF SUPERBOY No. 13, January. "Superboy's Wild Weekend Out West" is by Cary Bates,

Kurt Schaffenberger and Dave Hunt. Superboy has a routine day out west -- and meets a surprise guest star. Schaffenberger and Hunt did the cover. [10/23]

SGT. ROCK No. 348, January. "Coliseum" is by Robert Kanigher and Frank Redondo. Bazookaman Zack may (or may not, depending on whether the cover and story match) lose an arm. Plus "Runaway" by Bill Kelley and Ron Randall. Joe Kubert did the cover. [10/23]

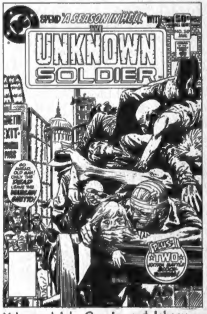
SUPER FRIENDS No. 40, January. "Menace of the Mixed-Up Senses" is by E. Nelson Bridwell, Ramona Fradon and Kim DeMulder. An enemy causes the Super Friends to have delusions. Plus, Jack O'Lantern stars in "Blarney For Sale" by Bridwell and Romeo Tanghal. Fradon and Bob Smith did the cover. [10/23]

UNKNOWN SOLDIER No. 247, January. "A Season In Hell" is by Bob



Haney, Dick Ayers and Gerry Talaoc. The Unknown Soldier smuggles himself into the Warsaw ghetto. Also featured: "Jinx of the Duck" by Cary Burkett, Dick Ayers and John Celardo and "Warrior Sun" by Robert Kanigher and Tom Yeates. Joe Kubert did the cover. [10/23]

THE UNEXPECTED No. 206, January. This issue features "Ugly To Look At, Frightful To Know" by Carl Wessler and Ernie Patricio; "The Nightmare Must End" by Wessler and Tenny Henson; "Not On Your Life" by Arnold Drake, Charles Nicholas and Kim DeMulder; "The Iron Beast" by Steve



Utley and John Garcia; and Johnny Peril stars in "Ultimate Assassin" by Mike W. Barr, Jack Sparling and Bruce Patterson. Jimmy Janes and Bob Smith did the cover. [10/23]

WARLORD No. 41, January. "The Pit" is by Mike Grell and Bob Smith. Plus, the second (and final) episode of Wizard World by Grell and Vince Colletta. Grell did the cover. [10/23]

The essential publication for the Music Collector

- **MUSIC WORLD** is without question the most unique music collecting publication ever. Whether you are looking to build your collection, sell your collection, or just learn more about your collection, **MUSIC WORLD** is essential! Thousands of rare records and nostalgic items are found in each issue!
- Numerous stories of major importance have appeared first and factually in **MUSIC WORLD**. A staff or worldwide correspondents are dedicated to keeping you totally informed!
- Check our classified ad rates. For only one dollar you can run a 4-line classified in **MUSIC WORLD**. Display ads are just a fraction of what others charge, only 70-dollars.
- Regardless of your budget, be it one dollar or 100-dollars, **MUSIC WORLD** has an advertising plan for you!
- **MUSIC WORLD** will be read by more active record collectors than any other music publication in the world soon! Record price guides and specialty magazines now scheduled will all contain effective ads and promotions for **MUSIC WORLD**. This means greater exposure for your ads!

For further information, call (617) 963-5510.

Subscription Information

U.S. RATES
- 12 issues for $10.00

FOREIGN RATES (SHIPPED IN ENVELOPES)
- 12 issues for $14.00

FOREIGN AIR MAIL SERVICE
- 12 issues for $33.00

SAMPLES - $1.50 per copy

PLEASE SEND ME

_____issues for $ _____

_____sample copies at $_____

PLEASE CHARGE TO:

VISA ☐ MASTER CHARGE ☐

CARD NUMBER _____ EXPIRATION DATE _____

SIGNATURE (for credit card users) _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

☐ PAYMENT ENCLOSED: CHECK OR MONEY ORDER (in U.S. funds only)

PAYABLE TO: MUSIC WORLD CR 184
P.O.BOX 60
WOLLASTON, MA 02170

☐ THIS IS A RENEWAL. My old subscription expired with number ____

WARLOCK™